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ACTORS' FIDELITY LEAGUE

ORGANIZED AUGUST 23, 1919

Headquarters, 122 W. 43d St., New York City. Telephone, Bryant 5934

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The League is an INDEPENDENT organization of actors who believe that an equitable co-operative spirit should prevail in the theater. It holds the conviction that a standard, uniform, and mutually adopted theatrical employment contract can be established and enforced without compromising the actor's cause by any incongruous affiliations.

Such a contract is at hand and will be known as:

THE STANDARD CONTRACT
of
THE PRODUCING MANAGERS' ASSOCIATION
and
THE ACTORS' FIDELITY LEAGUE

Among its liberal concessions are the following:

Eight performances shall constitute a week, and proportionate payment is to be made for all performances over this number.

There shall be four weeks of free rehearsals for dramatic productions, and full salaries are to be paid for all over that time.

There shall be five weeks of free rehearsals for musical productions, with full pay thereafter. This applies to chorus as well as principals.

All costumes, including shoes and stockings, to be furnished for chorus people by the producers.

All gowns to be supplied by the producers.

Salaries to be paid not later than Saturday nights.

If a play is rehearsed ten days, and then abandoned, one week's salary is to be paid.

After the present season full salaries are to be paid for Holy Week and the week before Christmas, whether or not the actor is required to play. During the coming season salaries will be paid when companies play.

The Producing Managers' Association have BONDED themselves to fulfill all contracts, and the LEAGUE in turn agrees to insist upon the terms of the contract being lived up to by individual members.

The LEAGUE has recognition and practices "COLLECTIVE BARGAINING." Issues that may arise under the contract will be decided by arbiters selected by the respective organizations with an umpire when required.

In one week the League has enrolled a membership of 2,500. It is growing daily. All persons having been employed for twenty-six weeks or more on the professional stage, in individual or COLLECTIVE acting, are eligible to membership. No initiation fee! Dues only $5.00 per year. Apply at Headquarters in person or fill out and mail this coupon, accompanied by remittance.

We will not stand for the breaching of contracts. We believe in individual freedom, consistent with justice.

We secure, maintain and protect the actor's rights. Members serving in an advisory capacity are:

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APPLICATION

I wish to join the Actors' Fidelity League, and herewith enclose $5 for annual dues.

(Signed) .....

Permanent Address.....

Indorser .....

THE DRAMATIC MIRROR

LOUIS R. REID, Managing Editor

Who Will End The Strike? Losses Staggering to all Concerned—Ziegfield Pays Salaries—A Message From Cain—Managers Seek Removal of Methodist Ban on Churches

WHO is going to stop the actors' strike? A settlement seems impossible of achievement within the theater itself, yet the problem has not apparently interested any prominent figure capable of bringing a diplomatic and judicial temperament to the problem. The clash of personalities continues, charges and countercharges find their way into print, abuse is hurled back and forth with monotonous regularity. Meanwhile the public suffers. Despite the warning of Health Commissioner Copeland that a deprivation of amusement means a lowering of morale no successful steps have been taken to settle the war. How long will a traditionally easygoing pubic endure itsl continuance? If it cannot find amusement in one direction it will in another. If it feels it is getting too little consideration in the present trouble it may center its patronage upon cheaper and more harmonious enterprises. Cannot someone bring about peace before the theater becomes a byword for sordidness and strife?

• • •

UNDOUBTEDLY some good will come out of the present struggle. After the tremendous losses, financial and sentimental, which have resulted already it is certain that the standard of the American theater, artistically and commercially, will be higher. There will be more deliberation, less impulse in its councils, more generosity and less arrogance.

• • •

THE strike has now been in progress twenty-eight days and forty theaters have been closed or prevented from opening. The weekly losses are staggering in their amounts, not only to the actors and managers but to the Government which collects the war taxes on admissions, to the authors for royalties, to the newspapers for advertising, to railroads for transportation, to transfer and trucking companies, to bill posters and ticket agencies. The last named, however, are alert as usual to strange situations. They are selling choice seats to various motion picture productions.

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TO Florenz Ziegfeld, Jr., might be awarded the managers' prize for superb complacency in financial losses. "I told all the 'Follies' people who stuck that they'd get their salaries every week," he remarked good-naturedly in front of the deserted New Amsterdam Theater. "And $9,200 worth stuck."

• • •

A SHAFT of humor came also from Cain's storehouse the other day and it shone directly down upon a gathering of authors at the Astor. It was during one of the tense moments in the meeting of the playwrights when a policy toward the strike situation was being determined. In rushed a messenger with a telegram. A hush fell over the assemblage as the contents were read:

"You have been kind to me and I am with you to the finish. (Signed) Cain's Storehouse."

• • •

THE Producing Managers' Association has had time even with strike difficulties to seek the removal of the ban on the theater in the Methodist Church. At the request of J. Henry Smythe, the managers have adopted a resolution urging the abolition of such a ban. It will be acted upon at a conference next Spring.

THE managers, it is said, are making plans to reopen some of their houses soon with new productions, taking George C. Tyler as an example. Mr. Tyler obtained police protection for the transfer of scenery of "On the Hiring Line" to the Blackstone theater in Chicago and gave a performance of the play. The Actors' Equity Association, in the meantime, is obtaining leases of houses in various parts of the city which are not controlled by members of the Producing Managers' Association, and has called its most talented players to participate in pretentious musical and vaudeville productions. It must seem strange to the out-of-town playgoer who was formerly accustomed to walk to the theater, now being forced to inquire minute directions to the Thomashefsky Theater.

• • •

THE commendable enterprise of Daniel Frohman in gaining the consent of men prominent in public life to serve on the Executive Committee of the Actors' National Memorial campaign is showing further results. William Howard Taft and Charles Evans Hughes are the latest to join the committee. In responding to Mr. Frohman's appeal each expressed the sentiment that nothing should be left undone to make the event a big success.

• • •

A NEW record for rehearsals for a Hippodrome production has been established. The show was created in exactly thirty-six and one-half days. There were no night rehearsals nor Sunday rehearsals until the week previous to the opening. Other facts which an enterprising statistician has recorded are that nearly $1,000,000 was expended upon the production and that the company this year consists of 1132 people. With the restoration of the big playhouse to the list of open theaters the Rialto is not as cheerless as it was last week.

• • •

LAST season we had "The Riddle: Woman" which perhaps has paved the way for a succession of similar titles. At any rate Eugene Brieux is to be represented by "The Woman Alone." The French dramatist keeps persistently at his task of social reform. He had considerable success here with "Damaged Goods" which Richard Bennett and his assistant, a resourceful press agent called them co-workers—presented. Next season Henry Neagle is to stand sponsor for Brieux not only with "The Woman: Alone" but with "The Red Robe," in which Lionel Barrymore is to appear.

• • •

HAROLD ATTERIDGE, the poet laureate of the Winter Garden, will have written the book and lyrics of twenty-five productions at the Broadway and Fiftieth Street institution when the new "Passing Show" is presented. Mr. Atteridge is a discovery of J. J. Shubert, and devotes his entire time to writing for the Winter Garden. His work, if the box-office receipts are a criterion, keeps up pretty well to the standard required, and the writing of the book and lyrics of the Winter Garden shows is not an easy assignment, when one takes into consideration that the immensity of the auditorium and stage and the style of attraction demand scenes, situations and dialogue of an unusual kind.

DRAMATIC MIRROR *PUBLISHED EVERY THURSDAY AND DATED A WEEK AHEAD AT CAPITOL THEATER BLDG., 1639 B'WAY, N. Y. PHONE 6923 CIRCLE* SEPTEMBER 11, 1919

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LATEST NEWS OF THE ACTORS' STRIKE

ACTORS' STRIKE MAY BE SETTLED AT ANY TIME IS BROADWAY BELIEF

Terms of Settlement Will Insure a Complete Victory for Equity—"Closed Shop" Policy Not to be Adopted—Several Plays Scheduled to Reopen

IT is extremely probable that the actors' strike will be settled this week, and the terms of the settlement, will insure virtually a complete victory for the Actors' Equity Association. The association will be formally and directly recognized, and the managers will give assurances that there will be no discrimination in favor of Fidelity members and against Equity members.

The stagehands, the musicians and the actors will give guarantees in case a settlement is reached that the closed shop will not be asked so far as the actors are concerned. It has been reported for several days that it was only the question of an actors' closed shop which was holding up a settlement, and, with this decided in their favor, the managers, it was said, will consider that they have won their point and their strike.

Should a settlement be effected, the theaters, of course, will immediately be reopened. Should obstacles arise which prevent a settlement—and it was intimated last night that this was still possible—then the managers will enter upon a long war and take steps to reopen their theaters with non-union help.

It was reliably reported Wednesday that the Producing Managers' Association stood 36 to 6 for recognition of the Actors' Equity Association, and that it was only the fact that several of its most powerful members were among the half dozen which was preventing a settlement.

Several Plays to Reopen

"The Challenge," Arch Selwyn has announced, will positively reopen on Friday night of this week, whether or not the strike is settled by that time. The Ziegfeld "Follies" is in rehearsal, and will be opened some time next week—with non-union stagehands and musicians if necessary. "Friendly Enemies" will go into rehearsal immediately with a view to reopening next week, and George White's "Scandals of 1919" is expected to reopen at the Liberty Theater on Saturday night of this week. "East Is West," also, probably will be resumed at the Astor regardless of conditions, and the managers are known to have several other plays in rehearsal.

The attempt to reopen these houses, if the present effort toward a settlement is unsuccessful, is not unlikely to be attended by several exciting scenes, as the managers would have to employ strike-breaking stage hands.

Stage Writers Want Open Shop

Further pressure is about to be brought on the managers by the Stage Writers' Protective Association, recently organized. At a meeting at the Hotel Astor yesterday a committee of five, consisting of Augustus Thomas, Eugene Walter, Gene Buck, Owen Davis and Rupert Hughes, was appointed to endeavor to obtain from the Equity Association, the stage hands, and the musicians assurances that the open shop will be continued in the theater. If these guarantees can be obtained the playwrights will then demand that the managers reopen their plays, and if the managers fail to do so the authors will endeavor to get back their plays by writs of mandamus. That accomplished, the writers declare, they will form organizations to produce plays themselves.

Another result of the strike will be the framing of a standard contract by the playwrights—the first which they ever had in this country. In the drawing up of the terms of this contract the signs of a long smouldering antagonism toward the managers can be seen, since one of the cardinal demands will be the relinquishing by the manager of all interest in the motion picture rights. It has been frequently claimed by authors that the managers have been profiting unduly by the film rights to plays. The authors will also demand full money for stock rights, half of which has hitherto gone to the producer, and all foreign rights.

Strike Extends to Other Cities

The fourth week of the actors' strike was featured chiefly by the extension of the zone of war to include Boston, Philadelphia, Providence, Washington and other cities. Both sides seem equally determined to fight the battle to the finish regardless of expense and money losses, and the unusual spectacle is presented of only three theatres in operation in the Broadway district at a time of the season when it is customary for thirty or forty playhouses to be open.

The Actors' Equity Association, through its officials, has declared that unless the managers accede soon to its demand for recognition it will never have the opportunity to do so, owing to the establishment within the organization of the National Co-operative Theater, which will undertake to produce and manage its own plays. Equity points to its success in conducting various "all-star" performances in New York as evidence that it can handle the business affairs of actors with no aid from established managers. The managers, on the other hand, say that the actors will not be able to manage their own enterprises because of the lack of playhouse facilities and temperamental defects among the players themselves.

Boston Stage Hands and Musicians Pledge Support to Actors.
Actors' Fidelity League Recruiting Members in Chicago.
Playwrights to Produce Their Plays if Strike is not Settled.
Equity Show in Chicago Expected to Net $40,000 in Week.
Shubert-Jefferson in St. Louis Prevented from Opening.
Bessie McCoy Complains of Threats by Equity Association.
Equity Shows to Open in Philadelphia and Boston Soon.
"Follies," "East Is West." "Scandals" and "Challenge" to Open.
Actors' Fund Accepts George M. Cohan's Gift of $100,000.
Theaters to be Operated on Vastly Different Lines.

DuPONT IS READY

Report Capitalist May Start New Chain of Theaters

There is a definite report on Broadway that should there be no settlement of strike an independent chain of theaters will be established which will take care of the productions of the National Co-operative Association. It is said that General du Pont, who is one of the chief stockholders of the new Capitol Theater, has long been interested in the theatrical business and might regard favorably a new combination of capitalists that would start a vast chain of theaters throughout the country. Although the new Douglas Fairbanks picture, "His Majesty, the American," is said to be the feature decided upon to open the new Capitol there is a likelihood that the striking actors might obtain the house for their productions.

. . .

Plays Do Not Open

"Up from Nowhere," a romantic comedy by Booth Tarkington and Harry Leon Wilson was to have been presented by John D. Williams last Monday night at the Comedy Theater.

Another of Mr. Williams' productions, "Toby's Bow," rehearsing for a tour, has been disbanded because of the strike. Walter Hast's production of "Scandal" at the Thirty-ninth Street Theater has also been prevented from opening this week.

LOSSES ARE MORE THAN $2,000,000

Theatrical Industries at a Standstill Everywhere

The total losses for the twenty-eight days' duration of the strike amount to more than $2,000,000.

In addition, there have been losses incurred by companies, organizations and individuals not directly connected with this labor war which have been tremendous. To calculate these indirect losses is impossible. They include the gigantic losses to railroad companies caused by the laying off of probably 100 theatrical organizations.

Added to these are the losses to local hotels, restaurants and cab companies. The work of costumers, wigmakers, scene builders and scene painters is at a standstill.

Theater managers in New York pay rentals for the properties they occupy on a basis of from thirty to thirty-five weeks during the year. They are rent free during the remaining seventeen to twenty-two weeks. Therefore they might "charge off" their rentals during the period of the strike and thus greatly reduce their overhead expenses.

Lifelong friendships have been broken and fierce enmities have been aroused. It is even said that if the strike were to end today it would require a year to put the theatre back into its old amicable condition.

STRIKE NOW EXTENDS TO BOSTON

Equity Members Playing There Vote for a Shutdown—Providence and Washington Also Affected

BETWEEN 200 and 300 members of the Actors' Equity Association playing in Boston theatres voted Saturday to join in the strike for union recognition The walkout became effective on Monday. Among plays which members forced to suspend are "See Saw," at the Tremont; "Hitchy Koo," at the Colonial; "Somebody's Sweetheart," at the Shubert; "Oh, My Dear," at the Wilbur; "Breakfast in Bed," at the Plymouth, and "Buddies," at the Park Square.

The meeting was called by Francis Wilson, who came from New York. Mr. Wilson predicted a nation-wide strike, if necessary, to gain recognition.

The strike was a 100 per cent. strike. Every company quit, forcing the managers to announce to patrons after orchestral overtures that there would be no performance and that money would be refunded. The musicians and stage mechanics joined the actors.

The Producing Managers' Association said that only thirty-one actors were actually on strike, and that the other 171 went out because they were forced to. This was denied by the members of the Equity Association, who said that in many of the theatres the companies are organized 100 per cent.

Three legitimate theatres due to open in Providence, Monday, were unable to do so because of the actors' strike. The Shubert-Majestic, the Mayflower, Klaw & Erlanger's new theatre there, and the Providence Opera House, were the theaters affected.

The Shubert-Belasco Theater in Washington, which was closed last Thursday night, when actors, musicians, and stage hands joined the Actors' Equity Association in its fight against the Producing Managers' Association, is still dark. The theater was closed in sympathy with the fight being waged by the Actors' Equity Association against the Producing Managers' Association. Musicians and stagehands joined in the strike and the actors did not play. "Up From Nowhere," a new offering by Booth Tarkington and Harry Leon Wilson, in which Norman Trevor is playing the main part. John D. Williams is the producer. Mr. Williams is not a member of the Producing Managers' Association and the leading actors under his management belong to the Equity Association.

(*Strike continuation on* 1428-30)

MANAGERS TALK WITH GOMPERS OVER PHASES OF STRIKE SITUATION

Tell Labor Chief That Theatrical Business Is Built Upon the Individual Contract

THE Producing Managers' Association, through Arthur Hopkins, issued a detailed statement of the reasons for its position, and explaining, in the words of Mr. Hopkins, "why it could not recognize the Actors' Equity Association." George M. Cohan and Mr. Hopkins conferred with Samuel Gompers in Washington on Thursday, and the statement is a résumé of their position as it was put before Mr. Gompers.

"The present actors' strike is neither founded on demands for increased pay nor decreased hours. Actors are conceded to be among the highest paid people in the world. Their hours are shorter than those required of the employees of any other business.

"Since increased pay and decreased hours are the primary inducing causes for the formation of unions and affiliations with other unions, it is evident that the actor is a stranger to the fundamental needs of unionism.

"From the standpoint of the employer, the hardships of unionism are the closed shop and the strike. The actors agree that the closed shop would be a serious detriment to the theatre, and have publicly declared that they would not seek its enforcement. That brings us to the strike, and that we have with us. Why the strike?

"A condition like this can only mean chaos and finally death to the theatre. The entire producing business is built on individual contract between actor and manager. Productions are planned far ahead with certain actors in mind. Frequently productions are long postponed until such time as certain actors are free. The manager believes that the success of such production is made more certain by the help of these actors, and naturally if success follows, the manager wants to feel certain of the services of these actors for a definite period.

"The actor before he can honestly enter into a contract for such certain period, must know that no influence that can interfere with his fulfillment of that contract can possibly arise. He cannot serve two masters, the theatre and unionism. If he is true to the honorable obligations of unionism, he has no right to make any definite personal contract for the theatre. His duty to unionism may at any time upset it.

"The Equity officials have repeatedly claimed that the managers were fighting the American Federation of Labor. The charge is either stupid or malicious. The managers have worked in perfect harmony for the past twenty years with the Federation of Labor, and are scarcely seeking a quarrel now. But the managers do believe that the actor has no place in the Federation of Labor, and that the relationship can only work great hardship on all concerned."

Asked as to the reply of Mr. Gompers, Mr. Hopkins was non-committal.

In a statement issued by the Equity it was said that the visit of its secretary to Washington and his conference with the Executive Board of the American Federation of Labor, together with the presidents of the musicians' and stage mechanics' unions, had most satisfactory results.

BILLPOSTERS STRIKE

9,000 Men Walk Out in Sympathy With Actors

The theatrical billposters have thrown in their forces with the strikers. William McCarthy, Secretary of the International Alliance of Billposters and Billers of the United States and Canada, with a membership of 9,000, said that his organization would post no more theatrical bills in New York until the strike is settled.

A public inquiry into the merits of the present controversy was called for by the meeting of the State Federation of Labor in Syracuse, according to advices received at the stage hands headquarters here. The State Industrial Commission is asked to conduct hearings "in order to bring to public view the conditions under which the actors work in entertaining the public." The resolution describes the actors as "the playthings of money-making managers."

* * *

Managers Post Notices

In front of many of the theaters of the Producing Managers' Association notices have been posted, printed on black paper, reading as follows: "This theater is closed because of the action of the Actors' Equity Association in forcing its members to violate their individual contracts with the managers."

Garrick and Adelphia Theater Remain Dark

As a result of the strike in New York, two Philadelphia theaters scheduled to open their seasons Monday remain dark. The Garrick Theater, which was to show "La La Lucille," and the Adelphia, with "Toby's Bow" as the attraction, closed the advance sale of seats, withdrew their advertisements, and refunded money received in the advance sale.

In theatrical circles the opinion was expressed that it is unlikely any legitimate attraction will be shown in Philadelphia until the strike is settled.

* * *

New Plays Called Off

All plans to reopen two Shubert theaters in this city with independent attractions this week have been abandoned. It had been announced that John D. Williams would offer "Up from Nowhere" at the Comedy Theater, and that Walter Hast would present "Scandal" at the Thirty-ninth Street. Events, however, indicated unmistakably that houses operated by members of the Producing Managers' Association would not be permitted to open.

* * *

Hayman Denies Report

Alf Hayman has denied the report that the Empire Theater might house an Equity production.

TYLER OPENS PLAY

Blackstone Theater in Chicago Defies Striking Actors

Striking actors were successfully defied last Saturday night by George C. Tyler, manager of "On the Hiring Line," and the management of the Blackstone Theater when the play went on before a well-filled house after a week's delay, due to the walkout of stage hands, musicians, and bill posters in sympathy with the actors.

The beauty squad of chorus girl pickets failed to appear outside the doubly guarded playhouse. Several striking stars were there, however, selling copies of a labor paper with headlines proclaiming the theatre unfair to organized labor. They made no attempt to picket.

In place of the striking orchestra members, two young women, violinist and pianist, entertained the audience before curtain time.

Laura Hope Crews heads the cast of nine in "On the Hiring Line," a three-act comedy dealing with the servant question.

The program advised the audience that any unusual change in theater customs should go unnoticed; that, should the lights go out, the spectators need not be alarmed, that auxiliary lighting arrangements would be quickly effected.

The members of the cast are not members of the Actors' Equity Association. The play requires but one set of scenery, and that was put in position a few days ago by the management of the show.

The Blackstone was the one legitimate theater alight. Eight others, and the Palace Music Hall, devoted to vaudeville, remain dark, as a result of the strike.

ACTORS' BALL NETS $15,000

Ethel Barrymore and John Drew Lead Grand March

The Actors' Equity ball, held last Thursday night at the Hotel Astor, was one of the most unusual affairs in the history of the American stage. Never before did so many persons of prominence on the American stage appear in one ballroom. The ball netted the association $15,000, which was inclusive of a $5,000 donation from William Farnum. The proceeds went to the strike fund.

Ethel Barrymore and John Drew led the grand march. Among the many surprises were feature dances and vaudeville numbers, assisted by Broadway's best known jazz bands and orchestras. Some of the stars who appeared were: The Hysons, Adelaide and Hughes, Carl Randall, Hal Skelley and Louise Groody, Joan Sawyer, Marjorie Bentley, and John Lowe.

The motion picture actors from the Pacific Coast studios who purchased boxes to make plain their position in the actors' strike were Geraldine Farrar, Douglas Fairbanks, Robert Warwick, Mme. Nazimova, Bryant Washburn, William Courtleigh, H. B. Warner, Bert Lytell, Frank Milton Sills, Clara Kimball Young, and Viola Dana. Among the boxholders who were present were: Mrs. Felix Morris, Fred Stone, Mollie King, William Farnum, Elsie Ferguson, Dianthe Pattison, Blanche Ring, John Emerson and Anita Loos, Ernest Glendenning, Marie Dressler, Norma Talmadge, Arthur Cushman, Walker Whiteside, Ida Muello, Robert Edeson, Mary Miles Minter, and Frank P. Walsh.

NEW CONTRACT OFFERED ACTORS

Terms of New Agreement Exceed Demands of Equity Folk—Latter Reject It

GEORGE M. COHAN last night assumed the presidency of the Actors' Fidelity League at a meeting of the organization in the Biltmore.

"I am happy to be here," replied Cohan. "I am here as an actor, having resigned from the Producing Managers' Association.

"Before severing relations with the Producing Managers," the speaker added, "I secured from them a new contract for submission to you. I have a copy of it here and I outline the main points. They are:

"Eight performances shall constitute a week's work.

"Proportionate pay for each additional performance.

"Full pay after first week of rehearsal for dramatic productions.

"Full pay after five weeks of rehearsing for musical shows.

"All costumes, gowns, wigs and shoes to be paid for by the manager.

"Salaries shall be paid by Saturday night for the current week.

"Where existing contracts do not interfere this year full pay shall be given for Christmas and Easter weeks. Where existing contracts do not contain that clause it shall be included in renewals.

"Where a play is in rehearsal for ten days, and is closed, a full week's salary shall be paid.

"Disputes as to salary or the terms of any contract shall be referred to arbitration between a board, one member to be chosen by the actor and the other by the manager. If they cannot reach an agreement after a week, another member is to be chosen, and a verdict voted upon. All decisions are to be submitted in writing.

"The Producing Managers' Associaiton binds itself to insure the enforcement of the contract."

The new contract offered to the actors was flatly rejected by officers of the Actors' Equity Association. Grant Stewart, Secretary of the organization, said in a statement:

It sounds like a magnificent contract, but it took the Actors' Equity Association to force it into being, and it will take the Actors' Equity Association to keep it. At last the managers have been forced to come out into the open. No longer can they insist that it was because of the unreasonableness of the Actors' Equity Association that they severed relations, as stated in their first letter to the association, and which they announced publicly.

For behold! They are offering now to the Fidelity League a contract far more favorable than the one asked for by the Actors' Equity Association, but without the Actors' Equity Association to stand as a watchdog for the actor, will their contracts be lived up to?

The Fidelity League held a mass meeting Saturday night at the Biltmore, with George M. Cohan presiding. The managers' new contract was read in full, with a bonding clause by which guaranty of performance is assured.

"CALL THE DOCTOR"

New Comedy Produced by Robins Players in Toronto

For the first time on any stage, Jean Archibald's comedy "Call the Doctor" was produced by the Robins Players assisted by Maude Fealy and Madeline Delmar. The comedy has a new idea, and though rather talkative is splendidly written. Joan Deering hits on the idea that when in difficulty one always seeks professional advice, so when in domestic trouble why not seek a doctor of domestic difficulties? Catherine Mowbray sends for Dr. Joan, as her husband is plainly bored by an overdose of affection from friend wife and spends a lot of time in New York and the society of one Allie Spencer. Dr. Joan finds where the trouble lies, and Catherine follows the advice right to the letter and eventually gets hubby back. The dialogue is very witty.

A Hungarian painter is exquisitely played by Miss Delmar who is one of the most radiant little actresses seen in a long time. She is brimful of temperament, and plays comedy and emotional scenes equally well. Miss Fealy, always an accomplished actress, is not quite in her element as Joan, though she will improve with more appearances.

Mr. Robins as Dudley Townsend is at his best—a part just suited to his style all through, and Reina Caruthers, who is the Catherine, is well cast and very pleasing.

Vivian Laidlaw as Harriet Lane makes a small part stand out by good sincere work.

If Mr. Belasco produces this work in New York he will find that Mr. Robins, Miss Fealy, Miss Delmar, Miss Laidhaw, McAmory, Miss Caruthers in their original roles will help the comedy immensely.

DANTREE.

• • •

IS THAT SO!

Paul Wilstach, who during war time was designated as a lieutenant in the naval branch and did his part in help winning the war, is writing a history on George Washington and his ancestry which the Bobbs-Merrill Company is to publish, according to report.

Robert T. Haines will be leading man in "The Riddle Woman" with Mme. Kalich this season.

Alfred Head, for four years employed in the Dramatic Department of the *Herald*, has resigned to become general press representative for David Belasco, succeeding Wendell Phillips Dodge, who enters the producing field with Willy Poganny.

Alfred Kappeler is recovering from an operation for appendicitis at Sunnydale Farm, Marlboro, Mass.

Joe Coffman, who has been identified with a number of musical comedy successes, is to play an important role in "Hello Alexander."

Dolores has been engaged by F. Ziegfeld, Jr., for the new Midnight Frolic on the New Amsterdam Theater Roof.

John Juniors, who recently completed a tour of Australia in "Turn to the Right" and "The New Henrietta," has been engaged by Joseph Klaw for the leading role in "Double Harness."

NO MAN'S LAND

By Mlle. Rialto

A NEW Juliet was born on Monday night when the new Equity performance was given at the Lexington. And those who have loved Ethel Barrymore throughout her stage career found much to make her still dear as a particularly youthful and beautiful Juliet. In appearance she was very much the heroine that Shakespeare made immortal and in reading her lines was both intelligent and appealing. So perhaps some day when strikes are a thing of the past, we shall see her as Juliet throughout the entire play.

• • •

BLANCHE RING, who was unable to appear the first week of the programme, brought her gifts of "getting a song over" into being again and was one of the enthusiastic audience's favorites. She had some new songs, too. And we wager before long they will be whistled about town.

• • •

ON the opening of the Hippodrome, when fun and thrills were at their height, a little girl found herself one of the most talked-of members of a very big company. And that little girl is Mae Eccleston, who is the very newest of mermaids to come to town. She is that pretty little lady who dives from the ceiling of the Hippodrome in tune with the "ohs" and "ahs" of a startled audience.

• • •

JANE HOUSTON returns to us from London a very different lady from the one who sailed from our friendly shores. Fact is, Miss Houston is all but a blushing young bride. It was just a few short months ago that she promised to "love, honor, and ——" oh, but we do not quite know whether the obey was used in that particular wedding ceremony. Miss Houston, in private life Mrs. Wallace Widdicombe, will be remembered as the charming leading woman of John Drew and William Faversham.

• • •

WHEN one can't sing, one can always dance, is the happy philosophy of Mlle. Irene Douchet. And so, because the strike is interfering with her appearance in a musical comedy which she journeyed all the way from France to play in, she is devoting odd moments learning to trip the light fantastic a la American. So when that musical play does put in its belated appearance, undoubtedly she will have some new talents to dazzle her Yankee friends with.

• • •

STAGE romances which culminate in wedding bells in real life are few and far between. But there can be no more charming a tale than that of Booth Tarkington's "Seventeen" turned into every day happening. And that it has, since Seventeen has married his Lola Pratt. When Gregory Kelly was wedded to Ruth Gordon some months ago, they simply finished the play as many audiences would have had it. For it was Gregory Kelly played that beloved youth who sang "Sweet Lola Pratt" beneath that girl's (Ruth Gordon) window nightly when "Seventeen" visited along the Rialto.

MAY BUCKLEY is again getting ready to leave stock fields behind her and show what she can do in the way of acting right here in Manhattan town. When last seen on Broadway she appeared in "The Knife" and won favorable comments from critics and public alike. When Walker Whiteside begins rehearsals in "The Master of Ballantrae," May Buckley will be his leading lady.

• • •

WIVES of actors are known far and wide to be busy folk, but it remains for Rita Olcott to show the world just how much can be gotten out of twenty-four hours, daylight saving law and all. For, besides making home life enjoyable for Chauncey Olcott, she has taken to writing and producing plays.

• • •

RED it was—the very brightest of red—and the very stunningest of smart sport coats. And it attracted the eager glances of feminine sport seekers down at the Forest Hills Tennis Tournament. And once those glances had lingered a second or two upon that vivid bit of color, they naturally traveled onward and upward and gazed upon the dark and lovely Jane Cowl, who, finding life rather dull in town, had gone for the day to be entertained down at Forest Hills, where life is anything but dull.

• • •

FRANCINE LARRIMORE must be waiting impatiently for the strike to end. On that day when she comes back to New York town she will come flying under bright colors, if she lives up to the high mark she has set for out-of-town performances. Yes, she is expected to be the "hit of the season" in baby talk ladies. "Scandal" is the title of the play that she will set the tongues of Manhattan a-wagging with.

• • •

WHEN names become too difficult for even the long suffering New York theatergoing population, they generally refer to these stage folk as "the one who was so wonderful in ——." New York hopes it will have an opportunity soon to hear Hana Shimozumi in "The Mikado." She is a very charming little Japanese lady who is said to warble ever so prettily and who looks exactly like the prettiest little lady ever painted on a fan.

• • •

THOSE who possess fond memories of Anna Held—Anna Held, in the days of those naughty eyes—will have more than a passing interest in the news that all of her jewels and many personal belongings are to be auctioned off. And it should make good buying for many folk, for Miss Held was long noted for owning many beautiful things—besides those naugthy eyes.

• • •

CHRISTINE WELFORD is now a full fledged actress. She has come out of the chorus and now has lines to speak in the "Scandals of 1919." Miss Welford, who is a daughter of Dallas Welford, known for many years as a really funny comedian, was called upon with only a moment's notice, to take the place left vacant by Jeanne Dare, and, according to reports, she took first honors at her "speaking" debut.

"BOYS WILL BE BOYS"

Clever Rural Comedy Finely Acted

Ford's Opera House, Baltimore, inaugurated the new season with a premiere in the shape of a dramatization of Irvin Cobb's story "Boys Will Be Boys." The work of adapting this story has been capably handled by Charles O'Brien Kennedy, and the result is a rural comedy of the type of "Lightnin'." No rural American comedy produced during the past few seasons has possessed such rich elements of human interest. It is brimming over with clever characterization, there being a long list of players, each of whom develops his particular role with a good deal of sympathy and intelligent insight. There is a wealth of humor and not a little pathos both in the situations and dialogue, but what is more important, the dramatization is so well done as to leave no rugged edges.

Overshadowing all else was the exquisite performance of Harry Beresford, who in the creation of "Peep O' Day" has given one of the finest characterizations it has been our good fortune to witness in fifteen years of play-going. It is a performance fraught with delicate subtleties and genuine pathos. Mr. Beresford has risen to fame over night by his remarkable and masterly performance in this rural comedy. His name should be as well known along Broadway in a few months as that of the highest salaried star. Among those players who contributed excellent bits of work were Frank Frayne as Jeff Poindexter, Claude Cooper as Nick Bell, Robt. Armstrong as Tom Miner, Janet Morehouse as Mrs. Hunter, Wm. St. James as Judge Priest, Geo. Parke as Sergeant Bagby. The play was adequately staged and produced, honors for which belong to Lester Lonergan.

KREIS.

• • •

BROOKLYN BILL

Equity Presents Big Show at Academy of Music

At the Academy of Music in Brooklyn, the Actors' Equity Association gave an all-star bill for one performance only on the night of Labor Day. William J. Kelly and a mob of Equity members opened the bill with the Marc Antony oration. Fred Hildebrand followed with songs and eccentric dances. Marjory Bentley and John Lowe offered a dancing act, and Hal S. Kelley and Louise Groody sang and danced. Ethel Barrymore and Conway Tearle in the balcony scene from "Romeo and Juliet" received a big ovation and many curtain calls. Eddie Foy and family opened the second half after the intermission Robert Emmett Keane, Adele Rowland, assisted by Will Donaldson, and Herbert Cortbell made up the remainder of the program, and left the audience wanting more when the steel curtain came down.

NEWMARK.

• • •

Opening of Provincetown Players

The Provincetown Players at No. 133 Macdougal street, will open their fourth New York season October 31, and intend to put on a new bill every five weeks instead of four, and play each bill two weeks instead of one week.

SEE LOOPHOLE FOR END OF STRIKE

New Contract Offers Possibilities for Recognition of A. E. A.—Shay Said to be in Control

THE Actors' Fidelity League furnished a sensation late last week when it became sponsor of a new contract which includes more liberal features than were ever hoped for among Equity people. George M. Cohan drew up the terms of this contract, with the full approval, it is said, of the Producing Managers' Association. The managers undoubtedly believed that the offer of this standard contract would be the means of breaking the strike since it offered all and more than the Equity demanded.

To date, however, the Equity members have stood firm, declaring they will never give in until their society is recognized. They point with pride to the fact that the Hippodrome management met their terms and added that this was only the beginning of a series of victories over the managers. They predicted that with the imminence of the winter season all the managers would capitulate, recognize the association and grant its members the right of collective bargaining.

The Equity Association is going ahead with its production plans, having leased the Lenox Theater at Lenox Avenue and 111th Street where it will open a show next Monday and the Academy Theater in Philadelphia where a musical revue will open in another week. Colonel Earl Booth, Chairman of the Entertainment Committee, said that the policy of the association is to play extended engagements.

Cohan Says Strike Will End Soon.

George M. Cohan, President of the Actors' Fidelity League, is firm in the belief that the strike will be over shortly by the new form of contract proposed.

In one of the clauses providing that in differences between actor and manager the actor might be represented by an association some of the members of the Fidelity League said they saw a loophole for the recognition of the Actors' Equity Association. Mr. Cohan did not comment upon the suggestion that the Equity Association might thus be recognized indirectly by the managers.

Say Strike is Out of Hand

Other people associated with the Fidelity League are not so sanguine, however. They express the opinion that the strike is out of hand, that the Equity officials are no longer able to control its activities and that it is now definitely under the authority of the American Federation of Labor. They emphasize the fact that the English Opera Company and other organizations which had been granted immunity from the strike by the A. E. A., had been prevented from opening owing to walkouts of the stagehands and musicians.

In some quarters it is believed that President Shay of the stagehands has become the dominating factor of the theater, and that it is he alone who is preventing a settlement between the actors and managers. It was reported the managers were willing to settle on Sunday on the basis of Equity recognition and a continuance of the open shop, but Shay is said to have declared that the actors must demand a closed shop or the stagehands would not return to work. A stand of this kind would centre the fight definitely as one between the Producing Managers' Association and the American Federation of Labor, since the managers have announced repeatedly that they believe the closed shop would mean the death of the theater.

Hippodrome Reopens on Actors' Terms

The strike of chorus girls and other employes of the Hippodrome ended Saturday when the management accepted the resignation of Charles B. Dillingham, raised the minimum pay of chorus girls from $25 to $35 a week, and recognized the right of the Actors' Equity Association to bargain collectively. The Hippodrome attraction, "Happy Days," reopened with its matinee Labor Day.

Decision of the Hippodrome management to grant the demands of the unions was made at a conference called to consider the resignation of Mr. Dillingham as managing director. Mark A. Luescher, business manager, and other officials conferred with Marie Dressler of the Chorus Equity Association, and Frank Gilmore of the Actors' Association.

* * *

Actors Show Union Cards

A despatch from Syracuse stated that "Boys Will Be Boys," a new play by Irvin S. Cobb, had been allowed to open there after each of the twenty-one actors in the cast had shown their union cards to the members of the Stage Hands' Union. Joseph Hart is the producer.

Ethel Barrymore Does Not Attend Rehearsals

Ethel Barrymore, who had been called for rehearsals by Charles Frohman, Inc., on Monday, said yesterday that she had informed Alf Hayman, general manager of that company, that she would not rehearse until the strike was settled. She is appearing regularly in Equity entertainments.

EQUITY REVUE

Burlesque on "John Ferguson" Features Show at Second Ave.

The Actors' Equity Association is proving that in a managerial capacity it is as versatile as it is audacious. Monday afternoon it became the sponsor of a revue at the Second Avenue Theater, in which two burlesques, sketches based upon strike news and vaudeville features were the chief causes for comedy. The theater was filled to overflowing, and the audience, for the most part, consisted of residents of the district who seemed to be particularly glad to pay $2 for the entertainment.

The revue was the work of Roger Gray recently a prominent member of "The Royal Vagabond" company, and he staged it and acted in it with zest and an eager eye for comedy. The main feature was a burlesque of "John Ferguson.' James Barton, who has traveled upward to the stars as a result of the strike, won the chief honors in the travesty by his amusing performance of the coward. He played that part with true burlesque, falling prone if looked at or spoken to severely. William Kent and Marie Nordstrom were others who were bright lights of the performance.

"Here Comes Equity," a zippy sketch which included the services of fifty young chorus girls and men who used to grace the front line of Broadway musical comedy, with Roger Gray as leading comedian, won great applause. The sketch was a happy imitation of the "Follies." Sarah Edwards and Nora White had vocal solos and dances. John Goldsworthy sang, and vaudeville sketches were interpolated by the grotesque comedy dancing of James Barton.

REID.

* * *

Copeland Wants Theaters Open

The Equity, the Managers and the Fidelity received a communication from Dr. Royal S. Copeland, Health Commissioner, appealing to all to try to open the theaters again in the interest of public morale, which Dr. Copeland said affected public health.

* * *

Another Equity Ball

Another Equity ball will be held in St. Nicholas Rink next Monday night, under the auspices of Mrs. De Wolf Hopper, and still another is planned for Sept. 11 in Audubon Hall, Broadway and 166th Street.

LEXINGTON BILL

Third Super-Vaudeville Show Well Up to Standard

Labor Day ushered in the third week of super-vaudeville at the Lexington Theater.

Through the courtesy of Augustus Thomas and J. D. Williams, Lionel Barrymore and his associates were able to give a portion of "The Copperhead," and because they are all artists of high calibre they were able to give such a performance as is seldom seen in the theater.

The spirited Equity chorus opened festivities with Dan Healy taking the place of De Wolf Hopper. Gladys Rice in several ballads was enthusiastically received. Ada Lewis and John E. Hazzard gave a delectable bit of problem drama with the aid of an accomplished, though invisible, third actor. Adele Rowland sang charmingly, with Will Donaldson at the piano.

The Equity Minstrels resumed operations. Once again superlatives fail. James J. Corbett, Tom Lewis, Hal Skelly, Billy Clark, Eddie Garvie and a huge bunch of others conspired to make the minstrels a big success. Ray Raymond, Percy Wenrich and Denman Maley supplied songs and comedy; Dorothy Dickson and Carl Hyson, dances, beauty and charm; Fred Hildebrand, nuttishness; Louise Groody and Hal Skelly, songs and dances, and the Brandon Tynan oration with the all-star mob, concluded the evening. Ernest Glendinning acted as master of ceremonies. Marguerite Namara and the Watson Sisters were prevented by illness from appearing, and Skelly (the hardest working man in New York on Monday) and Miss Groody took the place of one, while Herbert Cortbell announced his intention of doing likewise for the other.

MARTIN.

* * *

Equity Opens Thomashefsky Theater

The Actors' Equity Association opened its third theater in New York last Tuesday night, when it presented a vaudeville performance at the Thomashefsky, at Houston Street and Second Avenue. The program was composed chiefly of those players who are appearing at the Lexington, or who were on the bill at the Academy of Music in Brooklyn last Monday night.

Lillian Russell was the main attraction of the performance. She devoted most of her time to remarks upon the situation in the theatrical world.

Adele Rowland sang with her customary dash and vim, putting her songs over with emphatic success. Gladys Rice was another who scored in a singing capacity, her repertoire being principally of a semi-classical nature. Ray Raymond, who was leading man in "The Velvet Lady," was another strong feature of the program in various songs. Marjorie Bentley and John Lowe, late of "La, La Lucille," demonstrated grace and agility in several dances, and others included Charles Judels, who told some stories, and Terry and Lambert.

REID.

THE BROADWAY STRIKE TABLE*

SITUATION IN THEATERS UP TO SEPTEMBER 3

Theater	*Play*	*What It Is*
Astor	East Is West	*Suspended*
Booth	The Better 'Ole	*Suspended*
Broadhurst	The Crimson Alibi	*Suspended*
Casino	A Lonely Romeo	*Suspended*
Century	Chu Chin Chow	*Suspended*
44th Street	Gaieties of 1919	*Suspended*
Fulton	John Ferguson	(*Open*) *Drama of religious conflict*
Gaiety	Lightnin'	*Suspended*
Globe	She's a Good Fellow	*Suspended*
Greenwich Village	Greenwich Village Follies	(*Open*) *Revue*
Hippodrome	Happy Days	(*Open*) *Extravaganza*
Knickerbocker	Listen, Lester	*Suspended*
Lexington	A. E. A. Benefit	*All star show*
Liberty	Scandals of 1919	*Suspended*
Lyric	The Five Million	*Suspended*
Maxine Elliott	39 East	*Suspended*
Miller's	La, La Lucille	*Suspended*
New Amsterdam	Follies of 1919	*Suspended*
Playhouse	At 9:45	(*Open*) *Mellow melodrama*
Republic	A Voice in the Dark	*Suspended*
Second Avenue	A. E. A. Benefit	*All Star Show*
Shubert	Oh, What a Girl	*Suspended*
Selwyn	The Challenge	*Suspended*
Thomashefsky's	A. E. A. Benefit	*All Star Show*
Winter Garden	Monte Cristo, Jr.	*Suspended*

* *This Mirror Feature is imitated by other Amusement papers.*

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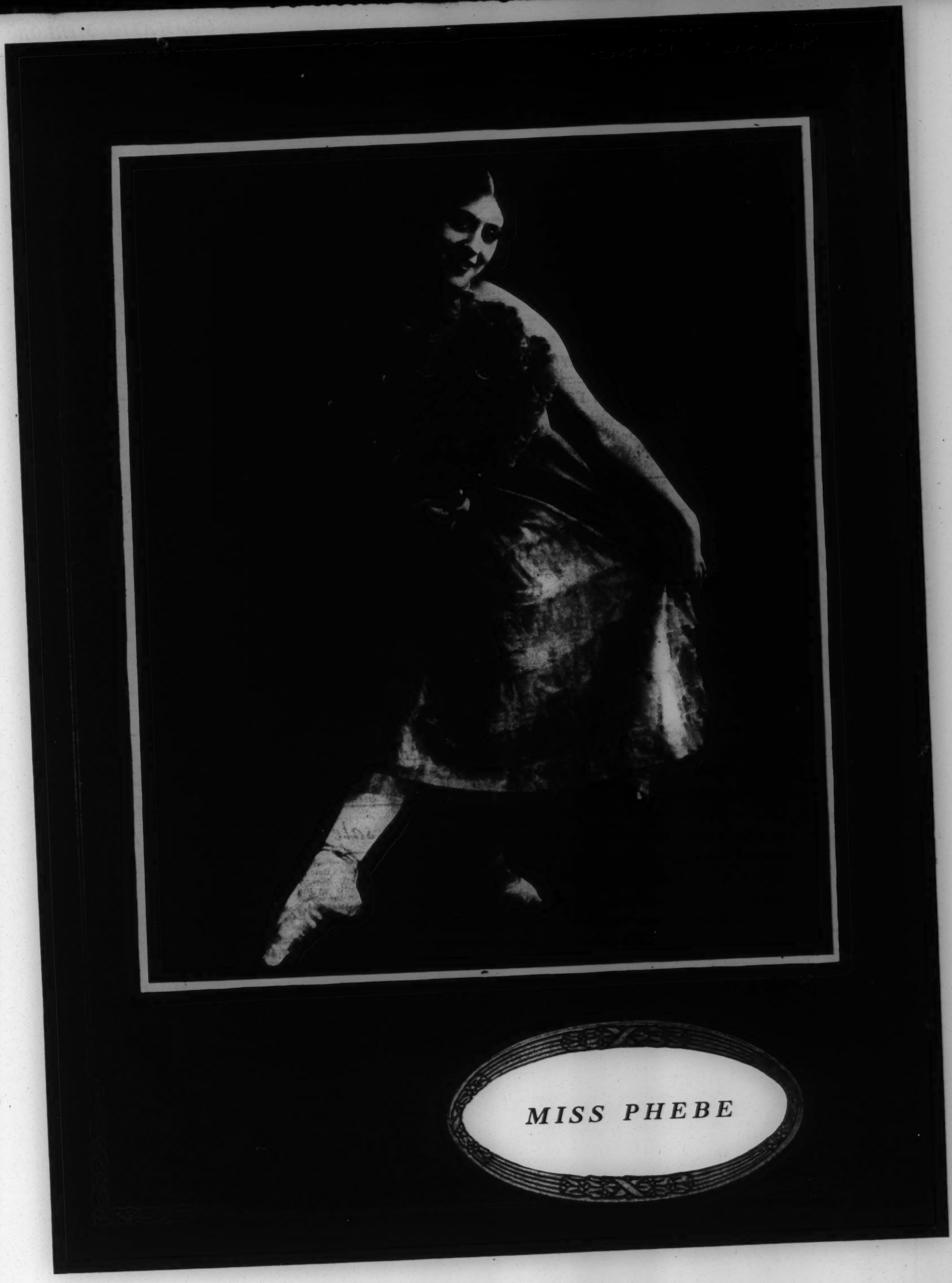

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ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

CLEVELAND: COLONIAL—"Sick-a-Bed," a comedy success of several seasons gone, by Ethel Watts Mumford, was presented for the first time in this city, at the Colonial Theater last week by Clara Joel and her capable associates. It was one of the big successes of an unusually successful stock engagement. Loeb.

HAVERHILL, MASS.: ACADEMY—The week of Sept. 1, the Academy Players are presenting Laurette Taylor's great success "Happiness," The house opened with a large advance sale for the entire week. The cast, with one exception, is all new, Irene Summerly and Alfred Swenson will handle the leads, assisted by Jane Gilroy, Maude Atkinson, Oscar Briggs, Charles Newson, Jack White and James Hayden. Mr. Hayden is the old member of the cast, this being his fourth season in Haverhill. Arthur J. Casey, who was house manager the past season under James Sayer, is now manager, and promises "the best of everything" for this season. "Happiness" is to be followed by "The Prince Chap," "Fair and Warmer," "Pollyanna," "The Big Chance," "Elevating a Husband," "The Brute," "Polly with a Past," "Oh Boy," "Blind Youth," and a number of last season's New York successes. Issertell.

LAWRENCE, MASS.: COLONIAL—Stock season will open Labor Day, September 1 with an entirely new organization under management of Messrs. Toomey and Demara. Tom Whyte is house manager, and Carroll Daly, director. Dramatic stock interspersed with an occasional musical comedy will be the policy. The company will be known as the Colonial Players, and comprises Frank Du Frane, leading man; Elsie Rizer, leading lady; Walter Scott Weeks, Lillian Stuart, Walter Dobbins, Nellie Peck Saunders, Annie Bradley, William Phelps, Charles Danforth and Byron Hawkins. The house staff besides manager Tom Whyte is Maxwell Melincoff, asst. magr. and treasurer; Ernest A. Hammond, scenic artist (third season); Neil A. Sweeney, stage manager and carpenter (thirty-eighth season in Lawrence). The opening bill is "The Little Teacher" and "Not With My Money" is underlined. O'Reilly.

MOOSE JAW, SASK.: SHERMAN—The Eddie Collin's Musical Comedy Co. continue to please good business at this popular play house. Lane.

NEWARK: ORPHEUM—The Orpheum Players opened in "Fair and Warmer," at the Orpheum Theater. There was a well-filled house with an audience which seemed to welcome the new stock company, and gave evidence of enjoying the carefully rehearsed first venture. Genevieve Cliff has a charming personality fitting her role to the delight of her audience. Alfred Cross, the leading man, played Jack Wheeler. Broome.

PHILADELPHIA: ORPHEUM—Opening with a special Labor Day matinee Mae Desmond and her clever company offered Ina Claire's success, "Polly With a Past," at the Orpheum Theater, Germantown. Many of last season's favorites are with the company again this season. Frank Fielder, as leading man, was cordially greeted. Others in the organization are Olga Krowlow, Bernice Callahan, Louise Sanford, Helen Des Monde, William Townsend, Earle Dwyer, Guy Hitner, Sumner Nichols, and J. Mullery. Week of Sept. 8th, "Come Out of the Kitchen" with Miss Desmond in the Ruth Chatterton role, is anounced.

This is the only stock organization in Philadelphia, and deserves a successful season. They give matinees Tusday, Thursday and Saturday at popular prices.

SALT LAKE CITY: HIPPRODROME—Ralph Cloninger, Salt Lake's popular young leading man opened his third season as stock star at the Hippodrome Theater, Salt Lake City on Aug. 31st in "Johnny Get Your Gun." Mr. Cloninger has made extensive alterations, and improvements to his theater during the summer months, and all was in readiness for the opening. An entire new company has been engaged for the coming season, among whom are, Hazel Baker, Pearl S. Van Norman, May Roberts, Ethel Baker, Harold Hutchinson, Milton Goodhand, Louis J. Foote, Stanley Jonasson, L. Victor Gillard.

ST. PAUL: SHUBERT—The stock season at the Shubert was inaugurated Aug. 30, with "Happiness," as the bill for the first week.

The personnel of the new stock organization ineludes Inez Ragan, Vera Townsend, Constance Hallet, Helen Keers, E. A. Turner, Joseph De Stephanie, Dan McMillan, Frank Farlow and John Burke. E. G. Tunstall, formerly manager of the Metropolitan and recently of the New Liberty theater, will act as manager. Pfister.

SAN FRANCISCO: ALCAZAR—The Alcazar is giving a return engagement of "The Brat" this week in which Belle Bennett starred. So many people were out of town when it was produced before that it was requested that it be given again. "The Miracle Man," will be offered next. Barnett.

TORONTO: ROYAL ALEXANDRA—The Robins Players were retained another week to replace "Chu Chin Chow," and gave us one more glimpse of the new comedy, "Call the Doctor." Miss Fealy, Miss Delmar, and Miss Caruthers returned to play their original parts, and after viewing Miss Archibald's unique play a second time, one finds it very interesting and very, very entertaining. Dantree.

WILKES BARRE: POLI—The farce, "Baby Mine," closes the farewell week of stock. Well staged and well acted. Miss Clements as the young wife with a tendency to prevaricate in innocent things, was delightful in the handling of her part. Jack McGrath promoted to leading man from the juvenile role received much praise. Vaudeville opens Labor Day. Briggs.

HOW THE SHOWS ARE DOING ON THE ROAD

EL PASO, TEX.: CRAWFORD—The Crawford Theater will have all the road shows and also put in stock during the coming season. A preliminary season started at this theater Sunday, August 24, with the Hawaiian Players for a week's engagement. This theater formally opens on October 1, with Julian Eltinge, and a big list of attractions have been booked by Manager Maxwell. The theater is owned by L. M. Crawford, and E. F. Maxwell is manager. Shelton.

MOOSE JAW, SASK.: ORPHEUM—R. M. Harvey's Greater Minstrels opened the 1919-20 season at the Orpheum, Aug. 18-19 and pleased capacity business. Norman Friedenwald's "My Honolulu Girl," played the same house Aug. 25-26. Excellent company and pleased capacity. Ed Stanley in advance of "My Honolulu Girl," reports excellent business for his company all over the Western Canada Circuit. Lane.

NEWBURG, N. Y.: ACADEMY OF MUSIC—"Fair and Warmer" was the attraction for the evening of August 26. Aug. 29th Gus Hill's Minstrels held the boards. It is certainly one of the best minstrel shows on the road. COHEN'S OPERA HOUSE—Aug. 25-26-27—Dave Marion and his Company presented a new extravaganza known as "A Strange Will" which is a clever musical revue in three acts and ten scenes. Mr. Marion surrounded himself with a wonderful cast of fun-makers. The three days' business looked good. Walker.

OKLAHOMA CITY: OVERHOLSER—The theatrical season at the Overholser Theater in Oklahoma City opened August 24 with Julian Eltinge and his excellent company. A crowded house greeted the performance. Noble.

SAN FRANCISCO: COLUMBIA—The Columbia is now in the third week of "Chin-Chin." The play has drawn and will run another week. CURRAN—The Curran Theater had a big picture number in Griffith's "Broken Blossom." The house was filled to capacity. CASINO—The Casino offered Will King in "Say, Listen.". Barnett.

TORONTO: PRINCESS—"The Old Homestead" with William Lawrence as Uncle Josh, played to big business, mostly visitors to the Canadian National Exhibition. Good production. Dantree.

WATERTOWN, N. Y.: CITY OPERA HOUSE—Rice and Cady, in their musical comedy, "What's the Idea," appeared before a good house at both the matinee and evening performance. Roach.

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Healy's

A reprehensible error crept into a paragraph devoted to news ot Healy's Golden Glades at Lincoln Square last week that likened their pastry to a rock. Nothing could be farther from the truth. The edible viands purveyed are like unto the froth that used to come on steam beer. An airy display is also shown in the nightly performance of "Blossom Festival."

Hotel Joyce

There are fourteen stories of the building at 31 West 71st Street, New York City, devoted to two things, the reception of sunlight and the wayfarer. It is the Hotel Joyce. It is a quiet home-like hotel well known to theatrical people of both stage and screen, and a place where they can be assured ot every comfort with Frank Joyce at the helm.

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* * *

MARRIAGES

LEIMERT-CAVANAGH—Lucille Cavanagh, one of vaudeville's most popular dancers, was married in St. Patrick's Cathedral on August 15 to Walter Leimert, of San Francisco. The Rev. Bernard Corcoran officiated.

Mr. Leimert is well known in San Francisco, where he is a real estate dealer. At the close of her engagements they went to San Francisco, where they are at present.

HARVEY-HIGGINBOTHAM — David Harvey, a real estate man, and Gertrude Higginbotham, an actress, were married by City Clerk P. J. Scully.

POND-CLARKE—James Burton Pond, head of the Pond Lyceum Bureau, married Abbie Clarke, daughter of Mrs. W. G. Clarke, at the home of the bride's mother in Jersey City, Aug. 20. After a briet honeymoon in the Adirondacks the couple will return to their residence in New York. Mr. Pond is the son of the late Major J. B. Fond, who founded the bureau.

* * *

DEATHS

AYLING—Herbert Ayling, for forty-two years a character actor, died suddenly at his home, 102 West Fifty-eighth Street. For many years he was prominent in the stock compaies of Lester Wallack and Augustine Daly. Later he supported John Drew, Maude Adams, Lewis Waller and Rose Stahl. Recently he had appeared in motion pictures with Ann Murdock and other stars. He is survived by his wife, Mrs. Reine Ayling.

BRUCE—Clifford Bruce, an actor, died at his Summer home, Brucewood, West Camp, N. Y. The body will be removed to Toronto. Mr. Bruce was formerly in William Gillette's company, and later on in motion pictures. He was a member of the Lambs Club. A widow, Marie Graber, an actress, survives him.

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Taking Encores In Vaudeville With Waterson, Berlin and Snyder's "That's Worth While Waiting For"

VAUDEVILLE VOLLEYS—From Vaudeville and the Hippodrome—Tom McNaughton May Come Back to the Two-a-Day—Successful Vaudeville Managers, No. 3—John Royal of the Hippodrome, Cleveland Personal

To strike or not to strike! Aye, that's the question of the hour.

Vaudeville houses reopening Labor Day found more people than seats to accommodate them. More proof that an "ill wind blows nobody good."

Some class to the vaudeville bills gotten up for the Equity benefits. Headliners to spare.

If the Equity keeps up it will be a hard job for the "big time" houses to offer competing bills.

Adjacent Neighborhoods Prosper

All of the vaudeville houses adjacent to New York did a turn-away business Labor Day afternoon and night. Even extra shows packed them in. Down Long Island way, on the beach fronts and near-by towns the returns were away above capacity. One striking example was Fox's Jamaica, where hundreds were unable to gain admission either day or night. All going to expand Manager Zimmerman's into a mile-wide grin.

Seems the strike has no terrors for the Barney Fagan testimonial at the Manhattan Opera House, with everything for the moment forgotten in an effort to net Barney a tidy sum for a rainy day.

Manager Robinson, at the New Brighton, reports a noticeable increase this Labor Day over a year ago. Nan Halperin, the headliner, is credited for the enormous increases both afternoon and night.

Vaudeville and the Hippodrome

If it wasn't for the prominence and importance that vaudeville plays in the new Hippodrome show, "Happy Days," there is no telling what would happen to it. There are some glorious and imposing ensembles and kaleidoscope numbers, but it is upon vaudeville that the main features are dependent. Looking over the list we find that Belle Story, prima donna, whose excellent voice is one of the delights of the big show; the Agoust Family, Lalla Selbini, Chinko and Kaufman, Frank Hartley, the Perezoffs, Bert Levy (whose sketches of General Pershing and the late Colonel Roosevelt are undeniable features), Sam Elton's Comedians (from the English music halls), Arthur Geary (tenor, who played vaudeville in colorful Hussar costume), the Four Amaranths (dancers with acrobatics after the fashion of the Berlin Madcaps), and Claudius and Scarlet. The last named with their banjos and old-time melodies, with words thrown on a screen, are proving something of a novelty at the Hipp. And last but not least, the greatest of all horseback comedians and a rider of unusual daring, Eddie (Poodles) Hanneford, ably supported by the Hanneford Family. Young Eddie (now a blushing bridegroom) is alone worth the price of admission.

Ward Crane is an Albany boy. He worked in the "13th Chair" picture. It was booked as the film part of Proctor's vaudeville show, Albany, the last half of last week, and the Proctor management gave Crane special attention in the outside billing.

And that reminds us that Albany could stand for a big, new vaudeville house. Perhaps the Keith interests will promote it; who knows?

There is a prospect that the Lights Club may repeat a special performance at Bayshore, L. I. The Bayshore Opera House last week had a special show there with Willie Collier, Jr., billed as the principal player.

The Temple, Grand Rapids, has been leased by George Speath, and will offer pictures this fall.

John Loveridge started off the new Strand, Brooklyn, in fine shape. The house got a lot of special attention in all the papers. This is the same Loveridge who managed the Alhambra last season.

Walter Duggan's Way

It took a 100 per cent, dyed-in-the-wool American boy to show staid, old London what an enterprising, alert, wideawake press agent with pep and ambition can do. "Dug" hit London via the Yankee army, was mustered out there, and right on the spot was engaged by Leon Errol to do some special publicity for Errol while he was at the London Hippodrome. Now Walter was onto all the ropes of American p. a. ways, but tackling London with the same sort of weapons looked like an impossibility. However, he tackled it, and day after day put over some great stuff for Leon. He had the first pages, giving due space to the flight Mrs. Errol made from London to an ocean liner when Mrs. Errol sailed for this side, and he followed it up with another recently when Mrs. Errol returned to London. Well, Walter had done such remarkable work that Errol has persuaded him to remain over there indefinitely, both personally managing him and handling his press work.

Duggan had a sure job awaiting his arrival here this month, but it is doubtful if he could have gotten started on the road, owing to the strike. Errol and Duggan may remain in London for another year, anyway.

George Choos is busier than ever this season with his "girl act" producing, having at least eight by the time the holidays come. He is also getting "The Bride Shop" ready for a full road tour.

Vaudeville may see Tom McNaughton again. He refused the offer the Henry W. Savage offices made him for a role in a new show.

New Prices Not Hurting

The tilt in the former vaudeville scale of admission at both the Royal and Alhambra houses Labor Day did not hurt the regular patronage in the least. In fact, the folks besieged the box-office on the opening day, apparently, not caring whether the price was a dollar and a half as long as they got seats. However, it will take time for the new scales to regulate themselves, but it won't be long until the old patrons will have forgotten the former scale.

General Pisano has recovered from a recent attack of ptomaine poisoning.

Sam Kessler has returned to vaudeville harness. Sam formerly worked with his wife, Eva Shirley, then retired to take up the agency game. Now he has returned to his former love—vaudeville—with a new turn.

Duffy and Sweeney, last seen in New York as members of the Frank Tinney "Attaboy" show, are listed as principals with the new Raymond Hitchcock show.

Doc Keeley, who once worked in blackfaced with the Six Brown Brothers, is operating a successful pool and billiard parlor within the confines of Times Square.

George Mence, for years associated with the Beehler and Jacobs agency, Chicago, is now affiliated with the Lew Golder office in New York.

The Fifth Avenue, Brooklyn, is again playing a vaudeville and picture policy after a long stock siege.

Looks like the Majestic, Detroit, would play vaudeville via the Miles offices this winter.

The "girls" with the new Billy Hart circus girl act are: Evelyn and Florence De Forest, Betty Dennison, and Helen Murphy.

Kirt Vance Studying Law

Kirt Vance, who has appeared in both Eastern and Western vaudeville houses, once with his brother, Fred Vance, and later with his wife, Josephine Taylor, and who also headed one of Herman Becker's acts, has deserted the stage to take up the study of law. He has become associated with the law office of Carl H. Langknecht out west, Carl having taken him under his wing, inasmuch as both young men came from the same Indiana city. Mr. Langknecht was in New York last week, and to several of his stage acquaintances expressed the personal belief that young Vance would no doubt register success at the bar, as he has shown an aptitude for the study of Blackstone. Vance had a promising stage future, but is more than anxious to make good in his new work. Mr. Langknecht is one of the best known attorneys in Kansas City.

Successful Vaudeville Managers—No. 3

In the managerial Hall of Fame this week we present the name of John Royal, of the Hippodrome, Cleveland. There are many reasons why Jack, as he is more familiarly known to his numerous theatrical friends, is an unqualified success as a manager. In the first place, the Keith offices have found him to be an A1 all-round man, with a dozen qualifications that have him recognized as just the proper captain to handle the big Cleveland house. Jack Royal is young, good looking, but not one bit conceited, and happily married. He won his spurs as a newspaper man, and became associated with the Keith interests while working in Boston. He is a protege of Mr. Albee, and has followed out the latter's instructions to the letter. When he hit Cleveland he found many obstacles, but the first thing Jack Royal did was to make friendships that have since enabled him to get things for the Hipp that would have stalled other managers. Jack is a regular in the sense of making himself a "hale fellow well met," and the newspaper boys in Cleveland go out of their way to do him favors. We have seen Jack under fire, and he came out with flying colors. Jack can handle a big traveling show with as much ease, smoothness and dispatch as he can a vaudeville show, and Jack knows the managers and artists from his long association with the game. Jack has been immensely successful with the Cleveland Hipp, and nothing has been too difficult for him to tackle in that town in the way of a theatrical obstacle. Royal has been in Cleveland a number of years, and he is on a confidential footing with some of the biggest merchants there. We have known Royal for a long time, have watched his speed and each year brings a new niche of success as well as popularity for him in Cleveland. When E. F. Albee devoted a lot of time and patience to the beautiful decorations that were made inside the Hipp, Royal made sure that nothing came along to spoil or mar their beauty. Front and back Jack keeps things on the jump.

20 YEARS AGO TODAY

Marie Dressler Hit of Bill at Aerial Magnolia Grove.

Cissy Loftus' Marriage to Herbert S. Stone of Chicago, is Announced.

Zelma Rawlston Sails for England to Begin Engagement at Tivoli, London.

Four Cohans Head Bill at Tony Pastor's in "Running for Office."

Rose Melville Announced to Quit Vaudeville for Production of "Sis Hopkins."

Florence Bindley Decides to Remain in England.

10 YEARS AGO TODAY

Alice Lloyd Arrives from London for her Orpheum Tour.

Harry Kessner Books Princess Rajah over United Time.

Sixty-Eight People on Bill at American Music Hall.

Kate Elinore and Sam Williams Start Vaudeville Tour over William Morris Time.

Barney Fagan and Henrietta Byron Scoring Hits Over S. and C. Circuit.

Cecil Lean and Florence Holbrook Head Bill at Chase's, Washington.

LEON ERROL TO REMAIN ABROAD

Moss Empire and DeCourville Pleased with Stage Director's Speed and Originality

AMERICA'S contribution to London's theatrical offerings of the late spring and summer season is fast dwindling, with Leon Errol outliving all of the American artists, who went to London on unlimited stay contracts. There have been many reports of Errol's returning to America, first for a vaudeville engagement and later for a fall appearance with Flo Ziegfeld's "Follies." Word now comes from London that Errol has overcome every obstacle that was placed in his path—obstacles that threatened to disrupt his aspirations to secure a foothold in London. The turn of the tide for Errol promises to keep him on the other side of the water for another year, if Albert DeCourville, producer of the Hippodrome revues, can have his way.

Mr. DeCourville has at all times been in sympathy with what Errol was compelled to face during the Robey feud, and the producer has displayed his sincerity not only in Errol's pay check but also for new plans that are now being showered on the American comedian.

The Moss Empire, which controls the touring shows that Errol has been producing, has taken a fancy to the American's system of speed and originality in turning out shows,—an angle of Errol's worth which probably persuaded Mr. DeCourville to hold onto Errol at the enormous salary paid him despite the fact he is only appearing for seven minutes and forty-one seconds in the revue.

It's going to be interesting to Broadway to know whether or not it will be Ned Wayburn, Julian Mitchell or Leon Errol who will produce the tenth London Hippodrome revue for Mr. DeCourville. Errol has eventually established himself with London audiences, particularly those who have followed his career at the Hippodrome, knowing the capabilities he possesses, yet deprived of displaying them, due to Robey's antagonism.

It was an uphill fight for the American comedian, but now the conservative critics have captioned him with the title of "The Cleverest Man in the West End."

Rock and White Separate

William Rock and Frances White, one of the most accomplished sketch and dancing teams in musical comedy and vaudeville, have dissolved their partnership and each will go it alone henceforth.

Miss White has been engaged by F. Ziegfeld, Jr., for the next edition of "The Midnight Frolic," announced for presentation in the immediate future. Rock has several commissions to stage the numbers in musical comedies. He may also remain in vaudeville. The partnership has been a lucrative one, but many unpleasantnesses have occurred, causing estrangements between the two at various times.

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Dumont's Minstrels Are to Reopen

Although Frank Dumont, the founder and leader of Dumont's Minstrels, Philadelphia, is dead and buried, arrangements have been made by the new management of the Dumont Theater in Quakertown to reopen the house with a new edition of Dumont's show. Eddie Cassady, principal comedian with the Dumont show last season, has been reengaged as endman.

• • •

Bowers Opens in Harrisburg

Frederick V. Bowers opened in Max Spiegel's "Kiss Me Again" in Harrisburg, Sept. 1. Two big houses were immensely pleased with this bright new farce. Principals and chorus scored in catchy song hits and strikingly handsome costumes. The scenic production is elaborate and adequate.

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Loew Operating Liberty Theater

Another rumor was verified with the opening Labor Day of the Liberty Theater, Cleveland, under the management of Marcus Loew. The house will be run as a vaudeville and picture theater as formerly, with Capt. Frank Goodale, late of the U. S. Air Service, as manager.

Team Uses Aeroplane to Fill Engagement

Establishing the record of being the first artists in the world to use an aeroplane to fill a theatrical engagement, Frescott and Hope Eden, who have a mind reading act, adopted this novel mode of travel last week, flying to their opening date at Keith's Temple Theater, Syracuse, from Buffalo. The flight was made in a Curtiss machine without mishap, although three severe storms were encountered en route.

Leaving Buffalo at 11 o'clock Sunday morning, the party, including Frescott, Miss Eden and Lieut. Charles Delaney, Royal Flying Corps, made their first landing at Rochester after bombing the city with leaflets, at ten minutes after twelve. After obtaining fuel at the latter point they nosed straight for Syracuse, where, despite a drizzling rain, more than two thousand Syracusans welcomed them at the New York State Fair Grounds. After a few minutes at the grounds the party motored to the Temple Theater, where in their riding togs they were introduced from the stage and briefly related their experiences in the skies.

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Dempsey in Cleveland

Jack Dempsey, world's heavyweight champion, is playing in Cleveland this week. He is under a fifteen weeks' contract, and was to have shown in the Colonial in Chicago this week, but on account of the actors' strike the Colonial is closed.

Dempsey carries two sparring partners, and puts on a 25-minute exhibition in the show. Other features surround the pugilist in his entertainment.

1919 Sport Record Ready

The 1919 All Star Sport Record, containing the record of every champion and regular participant in aquatics, athletics, auto racing, aeroplane flights, association foot ball, baseball, bicycle, basket ball, bowling, boxing, golf, hockey, ice skating, pacing, pedestrian, racing, rowing, shooting, swimming, tennis, trotting, wrestling, and rugby football contests, from their beginning up to the very present period, will be mailed to any address on receipt of 25 cents. The All Star Sport Records have been compiled by experts, like Al Spink, dean of baseball writers; Tom Foley, nestor of billiard room keepers; T. W. Cahill, famous association football expert; W. V. Thompson, the highest bowling authority; Tommy White, ex-champion lightweight and veteran boxing expert; Dan O'Leary, world famous pedestrian, and others prominent in the world of sport. The book contains 400 pages, and is full to the brim with information of value to the sporting world. Address all communications to All Star Sport Record, 127 N. Dearborn Street, Chicago, Ill.

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Damerel Accepts Sketch

George Damerel has accepted a new sketch from Campbell Casad entitled "A Lovable Vagabond." Casad is the well known advance agent, who recently went west to travel ahead of the Shuberts' "Passing Show of '18" that since was tied up by the strike. This is the show that has been playing the Palace Theater in Chicago during the summer.

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Used Song in "The Challenge"

When "The Challenge" was playing and most likely when it is enabled to reopen the song *Smiles* will form an important part of the performance. This number is played time and again during the show, being used as an adjunct that has a bearing on the general theme of the piece.

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Benny Bloom's Agency

Benny Bloom is now a sure-enough, full-fledged agent. He has formed a business partnership with Mr. Davenport, formerly of Davenport and Bloom, and among their first stage assignments was Louis Marks with the "Twentieth Century Maids." Bloom was formerly with Jerome Remick's professional department.

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Fake Agent Discharged

Joseph Burdell, of 66 East 126th Street, was arraigned in the Men's Night Court, accused of swindling George Wiley, an actor, as well as four others who answered his advertisements of a fake agency in a newspaper. When the prisoner was arraigned before Magistrate Hugh, he pleaded guilty to the charge and asked that he be permitted to refund $100 to the five complainants. He was discharged.

Orpheum Circuit Hears C. E. Bray has Reached Yokohama.
Report that William Rock Married English Girl is Denied.
Gus Edwards in Vaudeville While Awaiting Strike's End.
81st Street Theater Under New Policy Opens to Big Audience.
Many Offers Made to James Barton, the Big Hit of EquityShows

PALACE BILL HAS MANY FEATURES

Charles King, Ted Lewis and Gould and Lewis Headline

It is a zippy bill at the Palace this week. As if in a tribute to labor the management has provided a number of acts which call for pretentious production both in scenery and costumes. But the note of varied entertainment is never missing. Charles King brought back his "Dream Stars," which contains the most popular selections from the English musical plays presented years ago at Daly's and other theaters. Lucille Chalfant, Ora Fleming, Aileen Poe, and Marie Hollywell continue to charm and beguile the spectator in the roles of the various heroines. Miss Chalfant, particularly, was a shining light in her numbers, singing, and dancing with grace and vim. Hassard Short compiled the collection of dreams originally for a feature of the last Lambs' Gambol, but Mr. King's production must be infinitely superior since he has the services of attractive and clever girls. For a reminiscent and beauty-loving mood, "Dream Stars" is an act to be recommended.

Jay Gould and Flo Lewis have also gone to an old musical comedy success for the title of their act—"A Runaway Girl." It is a much better selection than "Chicken Chow Mein," by which it was known on its tryout presentation. Described as an American-Chinese fantasy in four courses, it is a miniature musical comedy, with plenty of music and sufficient comedy. Mr. Gould and Miss Lewis are a pleasing couple. They have an ingratiating manner and their excellent singing and dancing, to say nothing of their keen sense of humor, make them admirable leaders of such an act. Eight pretty girls assist them in cutting high jinks in the Chinese restaurant, and they dance and wear fetching costumes, whether conventional or abbreviated, with a display of pep that is fascinating.

Ted Lewis was there with his jazz music—and "there" should be qualified by "forty ways." Such magnetism and spontaneity as Lewis displays on his little old clarinet would make him popular, though he confined himself to a tom-tom. His untamed musicians rendered capable assistance.

Helen McMahon and Sam Diamond, with Ethel Rosevere, gave their novel dancing act which comprises classical ballroom and Russian styles. Their offering, "Some Doll," is put on with speed and artistic finish. One sees an inert bundle of rags, and then in a jiffy this bundle is transformed into a dancer.

Lou Reed and Al Tucker (new acts) performed on the violin. El Brendel and Flo Burt gave their amusing study of a Swedish bridegroom and his dainty bride. There was a hilarious finish to the act in which everything on or about the benedict falls apart, including his coat, hat, trousers, shirt, shoes, and he has to have recourse to a barrel, only to see that fall apart. Rolley and Gallagher presented their funny travesty, "The Battle of Whatstheuse."

REID.

GAZING AT THE STARS

POLI CIRCUIT SEES CHANCE IN STRIKE TO OPPOSE KEITH FORCES

Offers Theaters, it is Said, to Equity Actors for All-Star Vaudeville Shows

THE Poli Circuit sees an opportunity in the actors' strike, according to a report in vaudeville circles; to start an active opposition to the Keith interest. The Poli houses, it is said, have been offered to the Actors' Equity Association for its use in giving all-star vaudeville shows, and it is believed that the presentation of such shows will be the means of attracting the majority of playgoers in those cities in which Poli theaters are located. All of the Poli houses are in New England, where there has always been a strong interest in vaudeville.

The Poli people appreciate the drawing power of the remarkable programs which the Equity Association has been giving at the Lexington Theater—programs which are composed of a long list of players prominent on the legitimate and vaudeville stages. The scale of prices at the Lexington ranges from 50 cents to $2, thus assuring an opportunity to all playgoers to see a performance at a lower rate than is possible on Broadway. This scale will be in effect throughout the country provided the Equity shows go on tour, and the Poli interests, it is said, feel that the Keith forces will have to exert themselves strongly to maintain a spirited competition.

Incidentally, the Keith Circuit does not intend to be drawn into the struggle of the actors and managers. It withdrew Walter J. Kingsley from the press department of the Producing Managers' Association after he had been associated with it a few days, in the hope, it is said, of allaying any suspicion that the Keith people were actively interested on the managers' side of the war. The vaudeville theaters have been doing a remarkably big business during the strike, and this week all of the big-time houses were opened.

IS THAT SO!

William H. Quaid was commissioned to handle the books of Lawrence Golder while the latter hied himself to a cottage at Rockaway Beach for two weeks' vacation. As this included booking his own show at the Fifth Avenue Billy didn't mind so much as it still kept him in touch with his own house, although James Travers proved an able manager while Quaid was up in the booking offices.

Frank A. Vardon and John Perry, who were overseas as members of the Live Wire Overseas Entertainers, are preparing for a tour of the eastern Keith houses next month. They made quite a name for themselves as well as proving of the right sort. The boys hail from Denver where they have been spending several weeks enjoying home receptions and home meals and the like.

Felix Adler has another job if the strike doesn't knock it silly. He is signed for the new G. M. Anderson-Jean Bedini revue which is expected to be produced in the Longacre Theater this fall.

Joe Flynn is still attached to the Arthur Hammerstein press bureau. If the strike keeps up it's a certainty Joe will dig up that old vaudeville act of his and return to his old haunts.

Paul Rahn, who was in New York earlier in the year and working in vaudeville, is back at his old stamping ground, Chicago, and working in B. D. Berg's revue at the Winter Garden.

An Indian princess from the Klamath Reservation, has hit the western houses with a barefoot dance that is styled "the real thing from nature."

Frederick V. Bowers, unless other plans prevent, will travel in his own special car next season, when railroad traveling and restrictions are expected to be better than they are at present.

Hilliam to Write Revue

Lieut. B. C. Hilliam, for the past four years a member of the British Royal Artillery and who recently arrived from London, has been engaged by Gus Edwards to write the book and lyrics for his forthcoming musical comedy production, "The Film Girl," which is slated for production on Broadway in the early fall by the newly organized Gus Edwards Theatrical Enterprises, Inc. "The Film Girl," incidentally, will also mark Hilliam's first American production. Hilliam wrote the books for "Hullo America" and "Hullo Paris," two musical revues that have been running in London and Paris for the past eighteen months.

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Mrs. Primrose Heads Minstrels

The George Primrose All Star Minstrels, with Mrs. George Primrose as the featured player, has been routed over the Pantages Circuit. In Mrs. Primrose's support are Dan Haley, John Goss, Harry Sievers, Richard Roberts, E. Booth Platt and others.

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To Open Manchester House

Al. Couture, who has been very successful in the moving picture game in Manchester, N. H., has acquired the lease on the New Park Theater and will open with straight vaudeville on Sept. 8. He has appointed Manuel Lorenzen manager.

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Loew's London Theater to Open Christmas

Marcus Loew's new theater now under construction in London, Canada, is announced to open during the Christmas season. The building will cost $210,000.

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Opheum Gets Overseas Revue

The Overseas Revue, with Elizabeth Brice, Will Morrissey and a small company, has been booked to tour the Orpheum Circuit this season as a headline attraction.

MANY GOOD ACTS AT NEW BRIGHTON

Nan Halperin and Gygi and Vadi Headline Bill

Nan Halperin is the principal attraction at the New Brighton this week. Her engagement is in the nature of a farewell to vaudeville, as a contract negotiated with the Shuberts calls for an early Broadway appearance in a musical version of "Girls," the late Clyde Fitch play. Miss Halperin is seen in her original song cycle, with music and lyrics by William B. Friedlander. These songs have been written around her personality, and they provide opportunity for the display of her daintiness and charm. The cycle illustrates the most important chapters in the Book of Girlhood. The "youngest in the family," "the sweet girl graduate," the debutante, the bridesmaid, the bride, and finally the sophisticated divorcee.

Also bidding adieu to vaudeville are Ota Gygi and Maryon Vadi, who will sever their partnership upon the completion of their New Brighton engagement. Gygi will resume his concert engagements, while Miss Vadi will be starred in a new dancing divertissement. Miss Vadi is seen at the seashore in a series of original art dances, while Gygi offers a program consisting of the works of such masters as Kreisler, Chaminade, Strauss, and Gauthier.

Burns and Frabito provide principal comedy elements of the program in their musical skit, "Shoo's." This team has made a humorous study of the Italian character. Charles Irwin appears in a new and entertaining specialty. The Four Meyakos bring a Japanese novelty called "A Surprise from the Orient." Harry and Grace Ellsworth offer "A Smiling Smatter of Song and Dance"; while Frank and Milt Britton, instrumentalists, give their impression of "Two Jazz Beaux." The remainder of the program includes Will Ferry in his own creation, "The Frog." POWELL.

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Anna Held's Necklace Auctioned for $52,000

There were twenty-one bidders for the so-called $100,000 pearl necklace owned by the late Anna Held, the actress, which went under the hammer at an auction Tuesday at the offices of her attorney, Thomas Keough, at 52 Broadway. The bidding started at $35,000 and the necklace was finally purchased for $52,000 by Charles Roberts, of Far Rockaway, a jeweller at 1404 Broadway, Manhattan.

Early in the day Liane Carrera, Miss Held's daughter, watched the sale. She made several purchases.

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Using Remick's Hits

Amongst the vaudevillians who are using Remick's song hits are: Creole Fashion Plate, singing *Tell Me and I'll Wait for You;* Ted Lewis, playing *Tell Me;* the Master Singers, *Out of the East, Tell Me* and *I'm Always Blowing Bubbles,* and Nitta-Jo, singing *Tell Me.*

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Rock Staging Show

William Rock is staging the musical numbers and dances of "What's the Odds?" the musical version of "Checkers," which is in active preparation by Sam Shannon.

GOOD AND FAIR ACTS AT ROYAL

Big Headliners and Small Support Characterizes Bill

A bill which runs to extremes is on view at the Royal this week. The rhyme about the little girl who "when she was good was very, very good, and when she was bad she was horrid," suggests itself in regard to the various acts. The first half of the bill is, generally speaking, poor. Camilla's Birds open and are entertaining in the extreme. Anna Wheaton and Harry Carroll close the first half, and are of course excellent in spite of the fact that doubling at the Colonial must keep them hopping. With these exceptions, the first half is dull. George and Paul Hickman in a blackface act are pretty weak on comedy. Barto and Clark, presenting a novelty called "Columbia and Victor," have novelty undoubtedly, but not a great deal else. Alice Hamilton's monologue of an old country woman in the big town is mildly amusing, but nothing more.

After intermission, however, things take a turn. The Dixie Duo, Lieut. Noble Sissle and Eubie Blake present their songs in such a manner that Tuesday afternoon the piano had to be carted off stage before the audience would let them go. They are first rate entertainers. After this team comes Lee Kohlmar and company in "Two Sweethearts," a sketch of Jewish life by Samuel Shipman and Clara Lipman. It is full of fun from curtain to curtain, is well staged by Louis Mann, and capitally acted by Kohlmar and his associates. It is, in short, an exceptional offering in every way. Henry Lewis closes the show with his familiar style of "Squidgulum-ing." He is a comedy riot, of course.

MARTIN.

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Hart Starts New Agency

Max Hart has started a new agency which is to be operated separately from his vaudeville enterprises, and is now looking about for suitable offices. He is to make a specialty of musical comedy and light opera artists and has already under contract a number of well known comedians in this line, including Bernard Granville.

Hart has handled the business of a number of the big vaudeville comedians who have gone into musical comedy and this field has increased so rapidly during the past year that he is planning to make a separate enterprise of it.

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N. V. A. To Have Roof Garden

The N. V. A. clubhouse will have a roof garden next summer which will cater to luncheon and supper crowds. The roof will be fixed up suitably.

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Al Shayne In Business

Al Shayne has opened a millinery shop on Broadway at Ninety-second street. His wife has the active management of the place, called the Rosella Shop.

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The Flatbush Reopens

The B. S. Moss Flatbush Theater, Brooklyn, has reopened its season with vaudeville and pictures. Edwin F. Reilly is again manager.

NONETTE AND REED AND TUCKER AMONG NEW ACTS

Herbert Kinney and Corinne

There is nothing at all remarkable about the dance offering of Herbert Kinney and Corinne. It opens in one with Kinney as a shopper and Corrinne as a band box, then the drop is raised, revealing a very pretty set, and a few dance numbers follow. The closing number is a pantomine more or less after the style of a harlequinade, which is the most distinctive part of the act. In this day of dancing acts de luxe, Kinney and Corrinne are in no way above average, though they unquestionably furnish a certain amount of entertainment.

MARTIN.

Yvonne and Company

Mlle. Yvonne is a toe dancer and her supporting company of two are a piano player and a Russian dancer, Constantin Kebeleff. The act they present is prettily set but there is very little variety to the routine. Mlle. Yvonne does nothing but toe dancing. The only change comes when M. Kebeleff does a typical Russian dance, and the piano player renders a "piece," for that's what it is. The costumes are attractive. The act may be safely booked into houses where the clientele are partial to twenty minutes of toe dancing.

TIDDEN.

Balalaika Five

These five Russians are all young men trying to get along with weird stringed instruments, and they will have no difficulty in doing so over the small time circuits. Like most other Russian musicians, they display a marked sense of rhythm, and swing along in their melodies with an underlying tonal quality of very pleasant volume. Their selections range from the popular Russian melodies of days "befo' de wa'" to the snappy American rags, played in their own happy interpretation.

RANDALL.

Allen and Betty Leiber

Allen and Betty Leiber present a sketch called "Breaking It Gently," that is far too long in exposition of such a simple plot and more obvious than usual. And, as we have said many time in these columns, a playlet of this type *must* be boosted with brilliant dialogue and unusually good acting. Neither of these are distinct. The plot revolves around the time-worn situation of the husband away on a trip who is told by some friend that he had better return home as his wife was spending all of her time with three fellows. On his arrival and after threats of divorce and murder the husband is shown the trio that took his wife's time—triplets.

TIDDEN.

Three Melody Maids

The trio of girls singing their way into vaudeville under the above title should furnish family theaters a number two act that should go. Their voices are not remarkable but they sing well and they harmonize acceptably. All of their numbers are sung in concert except one solo. Their cycle consists entirely of popular songs, which include *Down By The Meadow Brook, Red Lantern, And That Ain't All* and *I'm Forever Blowing Bubbles.* TIDDEN.

William Marrow

An outline of the monologue material used by William Marrow is the wisest manner in which to review the act, as it depends entirely upon the tastes of an audience whether or not this kind of rather obsolete stuff will go. Some places it gets across and in others it is a sad flop.

He opens with a laughing song. Following this he tells long-winded funny stories and then closes with a burlesque on the "Seven Ages of Man" with digressions. TIDDEN.

Saxton and Farrell

The lady in this outfit sings alone at first and the lights go out. Then the stage electrician comes out with a hammer and pounds on the stage. It is none other than her partner. Their comedy is just a wee bit forced, but their singing is good. *Oh! What a Pal Was Mary* and *When the Preacher Makes You Mine.* She wears a shimmering Worth gown of blue spangles, and it is an act that will do well on the small time. RANDALL.

(*New Acts Continued on page* 1441)

HARLEM OPERA
LAST HALF
The Bramino Brothers opened with mystifying music.
Wheeler & Potter cleverly
did a sort of bizarre dance
Jules & Annette Garrison in "Hist! I hear foot-steps!"
The hit of the program was the Four Harmony Kings. The other three were darker.
Norworth & Wells finished with good melody.
By Ed Randall.

81st ST. NOW A TWO-A-DAY HOUSE

Programs Will Include Big Time Vaudeville and Pictures

Appreciating the need of a big time vaudeville theater in the district between their Riverside, at Ninety-sixth Street, and their Colonial, at sixty-second Street, the B. F. Keith interests took over the huge Eighty-first Street Theater and this week inaugurated a two-a-day policy. Insofar as the management realized that this community would support a house of this kind they also realized that the people in the vicinity have been for many years consistent patrons of pictures. So the governing powers decided to split the show in half, one to be big time vaudeville and the other feature pictures. It is not an overestimation to predict that it will be a great success. The theater gives its patrons its full money's worth.

The S. R. O. sign was hung out at the two performances on Monday, and capacity in the Eighty-first Street means no handful of people. When an audience of this size likes an act very much, as it did Regal and Moore, the "surprise" acrobats, the result is overwhelming. On Monday evening it caused the above team to stop the show, and make bows long after the signs for the next turn was hung out.

The evening's entertainment began with a comedy film which was followed by a news weekly. The only other film until the five-reel feature closing the show was the Literary Digest's Timely Topics, which was one of the hits of the bill. The first vaudeville act was Burt Earl and His Six Girls in a "De Luxe Musical and Comedy Banjo-Saxophone Offering." They gave the program a rousing start. Helen Gleason's playlet, "Stateroom 19," in which she is assisted by Arthur Garrett, provided a good laugh and seemed to catch the fancy of the crowd.

Florenz Ames and Adelaide Winthrop's nonsense was rewarded by enthusiasm at the end and appreciation all through their act, which they call "Caught In A Jamb." Shayne and his unnamed assistant were a hit from the first thing they do. Shayne's singing of *Oh What a Pal Was Mary* went big.

Billie Shaw and her company, including Dave White, George Eberle and John Good, presenting Miss Shaw's personally conceived dance revue, was the headline attraction. It held down this spot in the five act bill creditably. Miss Shaw's distinct appeal, her striking costumes and the picturesque way in which the act is set, make it one of the strong turns in vaudeville. Following the headliner came an intermission which preceded the five-reel feature picture. During the intermission G. Walter Davidson, the theater's musical director, played a selection from "La Boheme" on the violin. TIDDEN.

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Howard and Clark Revue

Joseph E. Howard and Ethelyn Clark are now preparing an elaborate vaudeville revue to be called "Chow Chow." The company, according to present plans will number twenty-five, and Mr. Howard's music will of course be a feature.

RIVERSIDE
The Breen Family start with fancy juggling & dancing.
Weston and Kerr also dance gaily, & 8 fars, (Sizes A, B & D), show the latest Naval jazz.
Howard & Clarke sing wonderful bal- lads. & The Klein Bros. bandy the merry jest. It is a treat to hear Mlle. Nitta-Jo. Her voice is good & her accent delightful. Davis & Darnell make a hit with their "Birdseed"
Clark & Bergman play "A Ray of Sunshine" in a forest, & C. Powell dances the curtain down.
By Ed Randall.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Nobody Knows	Nonette
In Your Arms	Ted Lewis
Wondering	Nitta Jo
I'll Wait For You	Creole Fashion Plate

Three Fine Acts on the Last Half Bill at 23d St.

The usual size Thursday matinee audience attended Proctor's Twenty-third Street. The bill for the last half of last week was average. La Seville, Lenora and Co., a mixture of Spanish and belligerent countries' dancing, opened the show, with Mabel and Johnnie Dove doing a song and dance act following, and "Playmates" in No. 3. But it was not until the third number that any enthusiasm was shown. "Playmates" is a delightful schooldays' act and was well liked. The act uses *Heart Breaking Baby Doll* and *I'm Forever Blowing Bubbles.*

Billy Shoen and his perambulator equipped with triplets came in for a few silly giggles from some of the women in the house. Ellis and Irwin were a big hit with their well-known surprise act. Lola Girlie and her two girl supporters assisting her in a toe dancing act that pleased everyone closed the show.

TIDDEN.

PROCTOR'S 125th
LAST HALF.
Monti & Carti – good
Blue Bird Trio – are
handsome singers.
Alberts & Gonne were merely childish.
The Misses Parker sang & looked as young as possible
Al Shayne had things his own way.
& Stanley & Mazie Hughes closed with a clever song & dance
Profusely illustrated with instantaneous photography by Jim Randall

SEASON OPENS AT COLONIAL

Many Entertaining Acts on First Bill

The Colonial threw open its doors for the new season on Labor Day with a fine bill. The theater was fresh looking, and Manager Egan had everything running in apple pie order. Headliners were there in profusion, with first honors probably going to Anna Wheaton and Harry Carroll. Miss Wheaton has a style all her own, as everybody agrees, and Carroll is not only a writer of crackerjack songs, but has a footlight manner that is very pleasing. *A Kiss for Cinderella, At the Dixie Military Ball, Poor Little Butterfly Is a Fly Girl Now,* and several other numbers left the audience howling for more.

Gossler and Lusby opened with a toe dancing and song act. Kranz and La Salle stopped the show cold in second spot. Their songs, *Wait Till You Get Them Up in the Air, Boys, I Don't Want a Doctor,* and others, their pepful delivery and the closing dance revue made them one of the bill's big hits. The De Wolf Girls followed in a song, dance and wardrobe sketch by Marion Sunshine, entitled "Clothes, Clothes, Clothes," and Moss and Frye, the black laughhounds, came next. Just before intermission, Nonette, the charming violinist and singer, made her return bow to vaudeville. She has lost none of her entertaining qualities, nor has she lost any of her large vaudeville following during her absence in "Somebody's Sweetheart." Among her songs are *Nobody Knows* and *The Hand That Rocked My Cradle Rules My Heart.*

Clifton Crawford ushered in the second half with his comedy monologue, which scored, as it always does. Following him was Frances Nordstrom's latest playlet in verse, entitled "The Magic Glasses." It is reviewed elsewhere. Wheaton and Carroll came next, and the Dennis Brothers with their comedy revolving ladder, closed.

MARTIN.

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First Half at 23rd St. Started Season of Longer Bills

Fairly good entertainment was provided the first half of last week at Proctor's Twenty-third Street. As in all of the Proctor houses, Labor Day marked the beginning of the regular winter season at this theater and bills of seven act length instead of six are in order. The show that opened on the holiday was headlined by Billie Seaton, assisted by Ray Traynor. Miss Seaton is an average entertainer but she is not of featuring calibre. Mills and Lockwood and O'Connor and Dixon made the outstanding hits of the bill at the performance attended by this reviewer. Neither of the teams need any introduction.

The performance started with the Upside Down Millettes, who have for a long time been opening and closing two-a-day shows. Dotson, who has played about every three-a-day house in town during the past weeks and making good in all of them, was in No. 2. Jules and Annette Garrison, offering an obsolete type of act, came near dying. Alexander Sparkes and Co., who do some good animal impersonations, preceded the feature film.

TIDDEN.

PROCTOR'S 5th AVE.
LAST HALF opened by musical Oriental jugglers, the Nippon Duo.
The Dunn Sisters done a funny turn.
and Rose & Moon are big time dancers.
Duval & Symonds are a nimble chattering pair,
but Lee Kohlman is not at all good. The rest of the bill can all travel the big circuits.
The Du For Bros. Lew Dockstader and La Janis Dance Revue.
With chromos by Jim Randall

Texas Comedy Four

Male quartets in vaudeville have a difficult time finding new ways in which to do the same old thing, which, it is not hard to guess, is sing. The Texas Comedy Four do not deviate from the usual path of such acts to any extent, except that they dress in business suits and no two are alike. The "comedy" seems to be in the appearance of the countenance of one of the group and the business they do during the singing of *I've Got the Rheumatiz.* They put a song over, better than they sing, if we make ourselves clear. This they do very well. Among their numbers are *Dear Old Pal Of Mine, Memphis Blues* and *Roaming Romeo.*

TIDDEN.

GAZING AT THE STARS

FAVORITES ON ALHAMBRA BILL

Season Opens With Many Standard Acts

There is little doubt as to the verdict on a bill that is not only the first of the season, but also contains at least four acts which are standard commodities in the realm of vaudeville. The answer is, of course, capacity houses. Gus Edwards, Rooney and Bent, Henry Lewis, and Arthur Havel and company have all been drawing down applause for many a season now. The supporting bill is in every way satisfactory.

Alfred Farrell and company making rag pictures, open. In number two spot Stanley and Birnes are more than equal to the occasion. They are good steppers and work with a zest. Arthur Havel and company in the tried and true "Playmates" sketch of Will M. Cressy's, follow. The act has stood the test of time and never fails. Henry Lewis "Squidgulums," to the delight of the audience, and sings several songs in characteristic style. *I Don't Want a Doctor* and *I've Got My Captain Working for Me Now* are both good numbers in themselves, and Lewis puts them across well. Gus Edwards et al bring the first half to a close. Vincent O'Donnell, the irrepressible, is as always, the star of the act. He sings *Oh! What a Pal Was Mary* and several other ballads with all his miniature McCormack might.

After intermission, the Messrs. Bowers, Walters and Crocker, billed as "The Three Rubes," offer a combination of acrobatics, dancing and comedy, that is not at all in keeping with the state of the thermometer. They score heavily through sheer force of vitality. The dainty Barr Twins follow. Theirs is a revue de luxe. Their setting and costumes as well as themselves are good to look at, and an air of charm pervades the act. Bud Bernie is at the piano. Rooney and Bent closed. Why say more? They are always a life-sized riot in Harlem.

MARTIN.

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Billie Seaton and Co.

There is one thing that should be stopped by the powers that control such things. That is, when performers of new acts are not getting over the way they would like to some of them make sarcastic cracks about the intelligence of their audience audible enough to be heard for the first three or four rows. They should be forbidden to do it, if they do not know such vindictiveness gets them nothing. Billie Seaton was heard as far back as the fifth row to say something about the patrons sitting on their hands on the execution of her initial appearance. There are some hard audiences, everyone knows, but the strange part was that hers wasn't.

Miss Seaton is a fairly good entertainer, but she is no whirlwind, as her overconfident attitude conveys to us she thinks she is. She knows how to talk a song and her personality is pleasing. Her routine consists of two songs, a piano selection by her assistant, Ray Traynor, some patter, another song, finishing with a good number written by Mr. Traynor, called *W, Double O, D, R, O, W.*

TIDDEN.

(*New Acts continued on page* 1442)

Nonette

It must have been very gratifying indeed to Nonette to receive the ovation which she did receive when on Labor Day she made her triumphant return to the field of two-a-day after an absence of a year or more in musical comedy. Her absence has in no wise hurt her either in popularity or in ability. She is perhaps even a trifle more poised than formerly. Her methods both with voice and violin are too well known to be commented on; suffice it to say that she is just what her billing claims her to be, "a fascinating gypsy violinist and singer." Her numbers are well selected and include *Nobody Knows, The Hand That Rocked My Cradle Rules My Heart,* a stirring gypsy song about a "Magyar melody," and several other highly effective bits of music. Antonio Buffunno was to have officiated at the piano, but was unable to do so.

MARTIN.

Jules and Annette Garrison

Jules and Annette Garrison present an act that is very much on the small time. It is obsolete in type, smallest price English music hall in tone and a conglomeration that baffles description, except by a long itinerary. Among other things it contains recitations, songs, gags and burlesques on Shakespeare. The outstanding good feature of the turn is Miss or Mrs. Garrison's appearance. She is very pretty.

TIDDEN.

"The Magic Glasses"

Frances Nordstrom is beyond question the poet laureate of vaudeville. For that reason one has learned to expect from her pen something not only unique in its idea, but fragrant in its verse and keen in its characterization. In "The Magic Glasses" she has not quite come up to the standard she has set herself. The story is of a girl who cannot decide between a poor lover and a rich one. A whimsical old spectacle fitter supplies her with a pair of magic glasses through which she can see her future as the wife of each of the men. What her decision is is of course needless to say. The sketch is well acted by Mary Johnson, Roy L. Royce, Dwight Frye and E. Elliot Griffin. William Pinkham is responsible for the staging. The play is by no means without charm. In fact, if any other name were signed to it, it would be acclaimed with delight. But from the author of "The Memory Book" with its grip on the heartstrings, and "On the Ragged Edge," with its excellent rhythm and comedy, one is justified in being a little disappointed.

MARTIN.

Reed and Tucker

Lou Reed and Al Tucker are versatile and accomplished violinists who can adapt themselves to serious or frivolous moments. They play with genuine verve and distinction several semi-classical numbers but they appropriately intersperse them with music of a rollicking, dancing character that makes the feet tingle and the finger tips tap the old straw hat. They can handle a fiddle with the dexterity of a juggler, even going so far as to hold the bow immovable and manipulating the violin across it with accuracy of note and rhythm. These boys also have the additional attire of personality and their appearance is natty. It is a turn that will fit in ony any program.

REID.

La Seville, Lenora, Co.

The La Seville two-thirds of this act are Spanish dancers (man and woman) or so we guess as they carry castanets, and the Lenora one-third is a young woman English or American toe dancer. The latter is far the best of the trio. Incidentally the man of the team should know that being dressed in the accepted Spanish costume and rattling castanets does not altogether make a Spanish dance.

TIDDEN.

Fine Bill at 58th St. During Last Half

An excellent bill, headed by Marshall Montgomery and Burns and Fabrito, was provided the consistently large clientele of Proctor's Fifty-eighth Street the last half of last week. Besides sharing the prominence of billing the two turns shared honors on Thursday afternoon. Montgomery's ventriloquially introduced gags and astounding tricks were generously appreciated. Burns and Fabrito are favorites at the Fifty-eighth Street and had the crowd with them every minute.

Le Poilu, a French band master playing the cornet and trumpet in unusual ways as well as the accepted, opened the show. Dotson danced his way into a successful No. 2 turn. The Six Military Maids sang and danced in a neatly arranged act. Among the songs they used *Till We Meet Again, I Ain't Gonna Give Nobody None of This Jelly Roll* and *At the Dixie Military Ball* were the best liked. Alex Sparkes and Co., mixing dancing, singing and animal impersonating, closed.

TILDEN.

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Winter Bill at Proctor's 58th Street Theater First Half

This prominent house of entertainment for the Upper East Side has broken out with its regular fall and winter program of indoor sports. The Four Cliffords run the speed limit in songs and dances. Arlington and Lenore have a little sketch called "I Hate to Talk About Myself." Paul and May Nolan are vigorously applauded for their clever juggling, in which Paul is the main worker. The Maxwell Quintette sing through "A Night at the Club," with two of the men in blackface. Renn and Cunningham Twins sing, dance and chatter. Mack and Earl have some good material, of which they do not make the most use. Scamp and Scamp close the show.

RANDALL.

Fine Bill Inaugurates Winter Season at Fifth Ave.

An unusually strong bill opened the regular winter season at Proctor's Fifth Avenue the first half of the week. Every act on the bill played to a significant success and a number of them were laugh riots. The comedy hits were made by J. C. Mack and Co., who presented the classic, "Mother's Boy," Ben Bernie, the nonchalant violinist, and casual conversationist, and Jim and Marian Harkins, who gave the "low down" on the other actors on the bill, their personal relatings of back stage happenings being greatly enjoyed.

Wellington Cross scored tremendously. He was called back many times and toward the last encore Ben Bernie came out and worked with him. Among the songs Cross, who was featured on the billing as the headline attraction, sang were *What's Worth While Doing is Worth While Waiting For, There's a Lot of Blue Eyed Marys Down in Maryland* and *Don't Put a Tax on Beautiful Girls.*

Jerome and Newell did an interesting horizontal bar act in the opening number. Anthony, who precedes accordion playing with unusually good whistling had the audience with him. Aileen Stanley put across in an ingratiating way, several new popular songs, among them being *You Ought To Go See the Wimmin Swimmin', Wait Till You Get Them Up in the Air, I've Got My Captain Working For Me Now,* and *At the High Brown Babies' Ball.* A. Robins, of the non-playing musical instruments and voluminous pockets, was a hit with the women. Mabel Burke, a permanent attraction at the Fifth Avenue, returned from her summer vacation and sang with motion picture illustrations, *Carolina Sunshine.* The Russian dancing act, Horlick and Sarampa Sisters, rounded off the evening's vaudeville entertainment.

TIDDEN.

TWO SPECIAL NUMBERS
IN SEPTEMBER—IN OCTOBER

FALL OPENING—CAPITOL THEATER

DRAMATIC MIRROR, CAPITOL THEATER BLDG.
1639 BROADWAY, NEW YORK

HELD OVER SECOND BIG WEEK AT B. F. KEITH'S PALACE THEATRE

PRESS AND PUBLIC UNANIMOUSLY ACCLAIM THE NEWEST HEADLINER

Direction ALF. WILTON

THE TALK OF THE TOWN

TED LEWIS THE JAZZ KING

Continuing in Tenth Sensational Week in "GREENWICH VILLAGE FOLLIES" GREENWICH VILLAGE THEATRE

STEPHEN RATHBUN in The Evening Sun
That Jazz King, Ted Lewis, "stopped the show," a feat that he can no doubt accomplish at every performance.

ABEL in "VARIETY"
Lewis as a jazz staple does not disappoint and as a headlining feature cannot miss.

LAWRENCE REAMER in Morning Sun
"Ted Lewis's Jazz a hit in Palace."

SAM M'KEE in The Morning Telegraph
Ted Lewis is magnetic, original and individual. He is too unique to make imitation easy. It is doubtful whether copying him is possible.

IN THE SONG SHOP

By E. M. WICKES

Personals—Phil Kornheiser Had to Stall—Sam Fox to Open Offices in New York—Songs Are Like Cheese—Who Knows What the Public Wants?

The community singing idea is still spreading; and Zilpha Barnes Wood, the only female orchestra leader in the country—according to "Who's Who" in music and drama, has been giving up a great deal of her time to help spread the idea throughout New York. Mrs. Wood, assisted by Belle Fromme, who played "Pinafore," were chiefly responsible for the success of "Pinafore," the first show of the War Camp Community Service, which was recently staged at the New Amsterdam Opera House. "Pinafore" will be produced on September 8th at the Union Square recruiting station for the benefit of General Pershing.

Kornheiser Had to Stall

The other day Phil Kornheiser was asked if he had any other worries besides songs. He happened to be in a talkative mood, and in his reply gave more logic than poetry, which may be applied to other lines as well as to the song game.

Staff writers, according to Phil, do their share in helping to turn professional managers' hair gray. Some time ago he had a song in his safe, which was the work of two star writers. They thought it was a world beater, while Phil looked upon it as a piece of junk. But still he couldn't afford to tell them what he thought, or say that he had no intention of putting it out, as he knew that such an announcement would have killed the writers' ambition and enthusiasm for months.

Instead he told the writers that he thought it was a wonder, but all the time he kept matters moving slowly, and yet just fast enough to prevent them from realizing that he *was* stalling. Phil was hoping that they would bring in another song that they would feel was far superior to the one in the safe. A month later they did come in with another, said it was a masterpiece, and asked Phil to forget the first one. He pretended that he didn't want to do it, and then gave in with a show of reluctance. From the start Phil was sure that number two was a hit, and before the song had been out four months it had sold a million copies.

"From this," said Phil, "you can see that song writers can't be handled like so many clerks. The man who supplies the creative force for any firm can't be shunted at will. He is naturally temperamental and high strung, always keyed up in the search for something new, and is different from the mass, otherwise he would be plodding along in one of the many well-beaten paths in business. He will make mistakes, but when he does they shouldn't be rubbed under his nose."

Coslow and Green have written a new song called *Daddies*, which is published by Charles K. Harris.

Harry Von Tilzer is getting a big play on his new ballad, *Carolina Sunshine*.

Sam Fox to Come to New York

Sam Fox of Cleveland, Ohio, has been doing such a big business during the past year that he has decided to open offices in New York. Recently his entire catalog has been enjoying a large sale in the east. After having built up a successful business in Cleveland Mr. Fox shouldn't have any trouble to make good in New York.

Years ago when Tin Pan Alley was situated at 28th street there were two first class song writers who never spoke to each other when perfectly sober, but once they had taken on a load of John Barleycorn they would get together and collaborate. And in this way they turned out several big hits.

Will some one kindly tell the seven million amateur song writers in this country why popular song publishers always, or approximately always, send back the songs submitted by the beginners! All the tyros admit that their songs are much better than ninety per cent of the songs issued by the publishers, and that the publishers are losing fortunes by not taking stuff from the budding song makers.

Mr. J. Hall, the phonograph singer, has joined the staff of the McKinley Music Co.

The "James" boys, Kendis and Brockman, have evidently solved the problem of how to make songs worth from ten to twenty-five thousand dollars to other publishers. However, this is nothing new for Kendis; he has been doing it ever since he quit working on a newspaper to write songs for the nation.

Songs Are Like Cheese

And there's good and bad cheese. But when it comes to selling to the dealer they are alike. A salesman goes on the road, and if he isn't a real salesman he thinks he can kid every dealer into buying, whether he has hits or not. There never are enough hits on the market to supply the demand for popular music, so it's up to the salesman to convince the dealer that such and such a song will sell on merit. And whether you sell or not depends upon how you handle the dealer. Some days he is in a mood for buying and some days he isn't. And this applies to every dealer of all merchandise.

Sales that would run into millions of copies every year are lost because the salesmen antagonize dealers. They may not do it intentionally, but they do it nevertheless, and the result is that dealers patronize local publishers with poorer material. Out of spite some dealers will force local songs over rather than handle better numbers simply because they are smarting from some real or fancied grievance. While commenting on the matter one big dealer said:

"There is one salesman that comes in here who tries to force me to buy his entire catalog. If I happen to be waiting on a customer he'll butt right into the conversation and try to induce the customer to buy something he has. Then if I don't order as many copies as he thinks I should he makes an attempt to show me how far I am behind the times. The result is that although his firm has a hit from time to time, I buy twice as many copies from a much smaller firm than I do from him. He seems to forget that I am running my store and should know just about what I can sell. One day when I was tired and hungry and wanted to go to luncheon he insisted that I postpone my luncheon until I finished with him so that he could keep another appointment—but I didn't. And he lost a sale in the bargain. I ordered what I needed through the mail."

John W. Kellette, author of *I'm Forever Blowing Bubbles*, has a new song with Jos. W. Stern & Co. When Kellette isn't writing songs, he directs comedies for the Briggs Pictures, Inc.

I've Got My Captain Working For Me Now is drawing a raft of performers to Berlin's new offices.

There Are Two Eyes in Dixie is a big hit in Philadelphia, and this in spite of the fact that the song is not exactly a new one.

Who Knows What the Public Wants?

A recent newspaper editorial stated that many theatrical managers are off color in judgment when they think that the public enjoys nothing but smut or the strikingly unconventional. It pointed out a dozen plays that had been produced and failed, and then held up "Maytime" as an example of what the public wants. And in a way, this same editorial may be applied to popular songs.

People who buy popular sheet music year after year are more or less sentimental, romantic and of a humorous turn of mind. With them a clean love ballad always gets a hearing, while the cheap idea with a trick line here and there seldom gets anything—except the publisher into a hole. Trick songs may be all right to get certain acts, but the type of an act that depends solely upon this sort of material is of little value to a publisher, for if publishers have not got the kind of songs they need, they pass up the regular numbers—the money songs for the publishers—and have some trick stuff written.

A ballad is a gamble in a way, but after all it's the ballad—and there are all kinds of ballads to select from—that gets the big money. The great big hits of the past have been clean, simple ballads like *My Old New Hampshire Home, Banks of the Wabash, Tulip and the Rose, Kiss Me Again, Pal of Mine, Rose of No Man's Land, I'm Sorry I Made You Cry, When I Lost You, Long, Long Trail*, etc. And these are the kind of songs that you hear whistled on the streets, in subways, and even played and sung in the homes of so-called highbrows—all because they have an appeal that is wholesome and universal. Is there anything more simple than *Sweet Adeline?* And yet a dozen publishers to whom it was submitted called it an old-fashioned joke.

Songs may come and songs may go. A song entitled *You Don't Need the Wine* came along, Lou Holtz used it and then went into the George White show. He continued to use it. Then came court action by the Ziegfeld "Follies" management, the McCarthy & Fischer number having been "exclusively" granted to "Zieggie." So the song goes from Lou.

Can It Be Done?

Can a song writer run a publishing business and write songs at the same time? Since the present day popular song came into vogue at least forty well known writers have gone into business for themselves, and today Chas. K. Harris, Harry Von Tilzer, Fred Fisher, L. Wolfe Gilbert, Irving Berlin, and W. C. Handy are the only veterans still doing a regular business. Writing songs is a man's job, and when a song writer has to worry about business details, he is handicapped when it comes to writing.

Instead of sending out salesmen to solicit orders in certain districts, regardless of the amount of exploitation that has been done, one publisher keeps his road men following up good acts that are using the songs. When an act using a song hits Detroit, for instance, the salesman is enabled to talk to the buyers while there are calls for the song, which is the best time to sell a bill of goods. After covering Detroit, and while waiting for the act to move, the salesman gets a chance to cover the adjacent towns, backed by the argument that the song in question is a sensation—the salesman would say it was anyway—at the big time vaudeville house.

Harry Tenney has been promoted to the office of General Professional Manager for Jos. W. Stern & Co., in recognition of his good work while he was professional manager of the New York office. All eastern and western territory is under his supervision.

* * *

Song Writers at Mt. Morris

The regular Songwriters' Night at the Mt. Morris Theater was held Thursday with L. Wolfe Gilbert featuring *Granny* as the chief attraction "by special request." Among the other numbers were the McKinley Music Company with *Weeping Willow Lane* and *Floatin' Down to Cotton Town;* Irving Berlin, Inc., with *The Hand That Rocked My Cradle Rules My Heart, Nobody Knows* and *I've Got My Captain Working for Me Now;* Waterson, Berlin and Snyder with *When the Preacher Makes You Mine, O! What a Pal Was Mary, Oo La La Wee Wee,* and *Take Me to the Land of Jazz;* and the Broadway Music Corporation with *Everybody's Crazy Over Dixie, I've Lived, I've Loved, I'm Satisfied, Alcoholic Blues, Wait Till You Get Them Up in the Air, Boys,* and *A Smile and A Kiss.*

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WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of September 8th in Parenthesis—

NEW YORK: ALHAMBRA—Sept. 8, Dancing Dorans; Dickerson & Deagon; Kranz & LaSalle; Mason & Keeler; Nonette; Ragged Edge; Texas Comedy 4; Toot Sweet. COLONIAL—Barr Twins; Fallen & Brown; Farrell & Co., Alfred; Ferri; Shone & Co., Hermine (N. Y., Al.) Stanley & Birnes. RIVERSIDE—Crummit, Frank; (N. Y., Royal,); Diane & Rubini; Frisco & Co.; Hamilton, Alice; Herman, Mme.; Olsen & Johnson (Bklyn., Bush.); Sebastian & Co., Carlos. ROYAL—Hackett & Delmar; Inglis, Jack (Bklyn., Orph.); Murray, Elizabeth (Bklyn., Bush.); Pielert & Scofield (Bklyn, Bush.) Rainbow Cocktail (Bos., Keith).

BALTIMORE: MARYLAND—Sept. 8, Asahi Japs; Dunedin, M. & J.; Glason, Billy; Mosconi Bros. (N. Y., Al.); Sully & Houghton; Toung, Margaret.

BROOKLYN: BUSHWICK—Sept. 8, Camillla's Birds (N. Y., River.); Columvia & Victor (Balt., Maryland); Lee Kohlmar & Co. (N. Y., River.); Millership & Gerard (N. Y., River.); Morgan & Kloter; Robbins & Partner. ORPHEUM—Breen Family; Brindel & Burt (N. Y., Royal); Campbell, Craig; Dockstader, Lew (Prov., Keith); For Pity's Sake; Jazzland Naval Oct.; McMahon & Diamond (N. Y., Col).

CONEY ISLAND: HENDERSON'S—Sept. 8, Ford Sisters; Reed & Tucker.

BOSTON: KEITH—Sept. 8, Eastman, Gretchen (Prov., Keith); Herman & Shirley (Prov., Keith); Howard & Clark; Quixey 4 (Prov., Keith); Smith & Austin (Bklyn., Orph.); Transfield Sisters.

BUFFALO: SHEA—Sept. 8, Donald Sisters; Helen Gleason & Co. (Toronto, Shea); Kellety, Julia (Toronto, Shea); Myers & Noon (Toronto, Shea); Worden Bros. (Toronto, Shea); Zardo (Toronto, Shea).

CINCINNATI: KEITH—Sept. 1, Summer "vodvil" drew to a close with capacity audiences. One of the hits on the bill is the act of The Three Chums, a trio of young men who know how to sing and do it well. Their offering is labeled "A Night at the Club." Rob and Robertson do a good skit called "Back to School Days." Camille Personi and company have some elaborate scenery and costumes for the fanciful operetta "Butterfly Love." Lane and Harper got a lot of laughs with sparkling dialogue. The three Bullawa Girls specialized in intricate steps and gyrations on the high tight wire. Martin & Twist do some tumbling that takes well. Goldenburg.

CLEVELAND: KEITH—Sept. 8, Cummings & White; Dare Bros.; Hallen & Hunter; Hawkins, Lew (Grand Rapids, Empress); Herbert & Co., Hugh; Juggling Nelsons (Dayt.,); Samuels, Rae; Wright & Dietrich.

COLUMBUS: KEITH—Sept. 8, Elinore & Williams (Tole., Keith); Magleys, The (Tole., Keith); Mrs. Wellington's Surprise (Tole., Keith); U. S. Atl. Fleet Jazz Band (Tole., Keith).

DETROIT: TEMPLE—Sept. 8, Briscoe & Rauh; McGinty Kids; McMillan & Co., Lida (Roch., Temple); Page Hack & Mack (Roch., Temple); Phina & Picks (Roch., Temple); Weeks, Marion (Roch., Temple); Winston's Water Lions (Roch., Temple).

ERIE: COLONIAL—Sept. 8, Rekona (Buff., Shea); Wilson Bros.

GRAND RAPIDS: EMPRESS—Sept. 8, Gray, Ann; Chick & Chicklets.

HAMILTON: KEITH—Sept. 8, Claire & Atwood; Mason & Gwyne; Paine, Fred S.; Samuel & Leonhart.

LOWELL: KEITH—Sept. 8, Grapewin & Co., Chas.; Sylvester & Vance; Walsh & Edwards; El Cota; Stanton, V. & E.; Jim Jazz King; Black & White.

MANCHESTER, N. H.: PALACE—Sept. 1, Labor Day business went away ahead of all previous figures. Bert Baker & Co., and Tozart, the mad artist, scored big with the patrons while Hooper and Burkhart were very good in their comedy sketch. Mahoney.

MONTREAL: KEITH—Sept. 8, La Vier, Jack; Vallecita's Leopards; Leonard & Co., J. & S.; Hallen & Fuller; Marmein Sisters & S.; The Leightons (Hamilton).

NEWARK: PALACE—Sept. 1, The two headliners at Proctors, this week—Jimmie Hussey and Company in "Move On," and Bruce De Lette and Co., in "The Rainbow Cocktail," are playing return engagements. The audiences at the Palace were so pleased with these acts, that a return engagement was arranged. With Jimmie Hussey in "Move On" on the drivers seat, are Tot Qualters and William Worsley. Directly behind them are the "cops" and others of the cast, who with the principals in this farcial act, supply a humorous mixture of songs, dances and comedy. Newark audiences at the Palace, are highly pleased with this act.

In the musical fancy, "The Rainbow Cocktail," Bruce De Lette and his cast of girls, give a fanciful blending of "bits" from the older and more modern operettas. This fanciful musical review, is popular with the Proctor audiences. Broome.

PHILADELPHIA: KEITH—Sept. 1, Belle Baker's pleasing personality and her ability to put over a character song never fails to win her audience from the start. The Arnaut Brothers in their acrobatic violin playing, and the whistling love-birds delighted everybody. C. B. Maddock's "Rubeville" is the usual country store stunt with a village band rehearsal. Harry B. Watson and Reg. B. Merville are featured. Marie and Ann Clark with their clever "In What" registered a big hit. Kingsley Benedict, a former film actor, assisted by Edward Wade, presented a study in criminology, "Wild Oats."—Sept. 8, Baker, Belle (Balt., Maryland); $5000 a Year; Holmes & Wells; LaMont Trio; Los Rodriquez; Mellette Sisters; O'Neill & Keller. Conn.

PITTSBURG: HARRIS—Sept. 8, 3 Mori Bros.; Prosper & Moret (Youngst., Hip.); Trix & Sister, Helen (Det., Keith); Ward & Van.

PORTLAND: KEITH—Sept. 8, Canton 3; Yeomans, Geo.; Heron & Co., Eddie; Doree Celebrities; Bruch, Lucy; Miller & Mack.

PROVIDENCE: KEITH—Sept. 8, Kiss Me (N. Y., River.); Langford & Fredericks; Martyn & Florence; Powers & Wallace; Rinaldo Bros.; Ryan & Healey.

The Brown Sisters; Conlin & Glass; Jason & Haig (Buff., Shea); Fisher & Co., Sallie; Phillips, Sidney (Ottawa); Potter & Hartwell; Varvara, Leon.

SYRACUSE: TEMPLE—Sept. 8, Mary Howard & Co.

TOLEDO: KEITH—Sept. 8, Ball & Bro., Rae E.; Bonner & Co., Billy (Grand Rap., Empress); Fixing the Furnace; Moskova's Ballet (Grand Rap., Empress); 3 Nitos; Oga Towaga Co., Lady; Old Time Darkies.

WASHINGTON: KEITH—Sept. 8, Countess Verona (Phil., Keith); Dancing Kennedys; Clifford, Bessie (Bush., Bklyn.); Fitzgerald, Lillian; Kelly, Walter C. (N. Y., River); Sinclair & Jasper; U. S. Glee Club (Phila., Keith).

WILMINGTON: KEITH—Sept. 8, Anger & Packer; Hughes Duo; Melody of Youth; Worth Waiting Four.

YOUNGSTOW: HIPPODROME—Sept. 8, Bonita & Hearn (Cleve., Keith); Comer, Larry; Imhof, Con & Corinne (Syracuse).

ORPHEUM CIRCUIT

CALGARY: ORPHEUM—Sept. 1, Alice Eis headlined. She has a beautiful dancing act and scored heavily. Ted Doner was a close second in popular approval. Julia Nash and C. H. O'Donnell pleased in a briskly played little comedy "Three G. M." Other acts were William Dunham and Grace O'Malley, The Seebacks, Ralph Dunbar's Tennessee Ten, Ray W. Snow and Narine Velmar and Rosa King Trio. Big Business.—Week of Sept. 8, Stone & Kaliz; Norton & Lee; Yip-Yip Yaphankers; Maleta Bonconi; Sybil Vane; Mrs. G. Hughes & Co.; Bell & Wood. Forbes.

CHICAGO: MAJESTIC—Sept. 8, Overseas Revue; Heartland; Emerson & Baldwin; The Pickfords. PALACE—Grace La Rue; Bankoff & Co.; Toto; Corinne Tilton; Kitner & Reaney; Paul & Wata Warre. STATE LAKE—Primrose 4; Langdons; Jerome & Herbert; Geo. Price; Owen McGiveney; 7 Glasgow Maids; Harry Tinney.

DENVER: ORPHEUM—Sept. 8, Reckless Eve; Nellie Nichols; Murphy & White; Mlle. Nadje; Edwin George; E. & T. Alexander.

DES MOINES: ORPHEUM—Sept. 8, Frank Dobson & Sirens; Lloyd & Wells; Harry Holman & Co.; Flo & Ollie Walters; Nita Johnson; Brodean & Silvermoon; La Rue & Dupree.

DULUTH: ORPHEUM—Sept. 8, Albertina Rasch & Ballet; Comfort & King; Norwood & Hall; Kharum; Melnotte Duo; Bob Tip & Co.; Sweeties; J. J. Morton.

EDMONTON: PANTAGES—The Leoras, clever aerial act. Long and Ward, exceptionally good song and piano act, Stan and Mae Laurel in an amusing travesty "No Mother to Guide Her," big laughing success. The Three Barto's in as fast and clever an athletic act as we have seen. The Three While Kahn's and a musical tab Revue de Vogue, fair—business excellent. Forbes.

KANSAS CITY: ORPHEUM—Sept. 8, Morgan Dancers; Newhoff & Phelps; E. & J. Connelly; Espe & Dutton; Clifford Walker; Garcinneti Bros.; The Sterlings.

LINCOLN: OHPHEUM—Sept. 8, Trixie Friganza; Janis & Chaplow; Harry Hines; Shelah Terry Co.; Clifford & Wills; Nathane Bros.; Birds of a Feather.

LOS ANGELES: ORPHEUM—Sept. 8, Marguerita Sylva; Gibson & Connelly; Elfreda Wynn; Marion Harris; Oscar Lorraine; Lamberti; La Bernicia & Co.

MEMPHIS: ORPHEUM—Sept 8, Donovan & Lee; Ernest Evans & Co.; Sam Hearn; Francis Renault.

MILWAUKEE: MAJESTIC—Sept. 8, Spanish Dancers; Edith Clifford; Bernard & Duffy; Green & Myra; Peggy Bremen & Bro.

MINNEAPOLIS: ORPHEUM — Sept. 8, Winter Garden Girls Co.; Ciccolini; William Ebs; Colour Gems; Karl Emmy's Pets; Kanazwa Japs; The Sharrocks.

NEW ORLEANS: ORPHEUM—Sept. 8, George Mac Farlane; Rigolette Bros.; Bradley & Ardine; Lewis & White; O'Donnel & Blair; Saila Bros.

OMAHA: ORPHEUM—Sept. 8, An American Ace; Dave Ferguson & Co.; Hershel Hendlere & Co.; Dunham & Edwards; Williams & Mitchell; Three Jahns.

PORTLAND: ORPHEUM—Sept. 8, Julius Tannen; Will Ward & Girls; Bryan & Broderick; Gus Kelley & Co.; Frankie Heath; Royal Gascoignes.

SAN FRANCISCO: ORPHEUM—Sept. 8, Besie Clayton & Co.; Current of Fun; E. & J. Creighton; Hayden & Ercelle; The Vivians; Sutter & Dell; Putting It Over.

ST. LOUIS: ORPHEUM—Sept. 8, Dolly Kay; Bob Hall; Nina Payne; Whitfield & Ireland; Van Cellos; Bender & Meehan; Enos Frazer.

SEATTLE: ORPHEUM—Sept. 8, Nash & O'Donnell; Ted Doner; Durham & O'Malley; Rosa King Co.; Ray Snow; The Seebacks.

ST. PAUL: ORPHEUM—Sept. 8, U. S. Jazz Band; Stevens & Hollister; Robbie Gordone; Weber & Ridnor; Mahoney & Auburn; Lydell & Macy; Lachman Sisters.

SALT LAKE CITY: ORPHEUM—Sept. 8, Harry Watson & Co.; Nelson & Chain; Oliver & Olp; Mason & Forrest; Chinese Brass Band; The Bradnas.

VANCOUVER: ORPHEUM—Sept. 8, Mme. Ellis & Co.; Belgium Trio; Carl Jorn; Tango Shoes; Regay & Lorraine; Ja Da Trio; Burt & Rosedale.

VICTORIA: ORPHEUM—Sept. 8, Stone & Kaliz; Norton & Lee; Yip Yip Yaphankers; Maleta Bonconi; Sybil Vane; Mrs. G. Hughes & Co.; Bell & Wood.

WINNIPEG: ORPHEUM—Sept. 8, Not Yet Marie; Martelle; Sidney & Townley; Donald Roberts; Farrell Taylor & Co.; Kane, Morey & Moore; Jack Marley.

POLI CIRCUIT

BRIDGEPORT: PLAZA—Sept. 8 first half: Father's Daughters; Mardo & Hunter; Ramsdell & Deyo; second half: 5 American Girls; Chief Tenderhoe; Malcolm & Le Marr; Riccardo, Al. POLI—first half: Bernard & Merritt; De Lyte Girls; Cecile Eldrid & Carr; Rosetime; second half: Leonard, Bessie; 3 Melfords; Sweatman & Co., Wilbur; Togan & Geneva.

HARTFORD: PALACE—Sept. 8, first half: Dwyer, Laura & Billy; Mlle. La Toy's Models; Mallaly McCarthy & Co.; Patrick & Otto; Riccardo, Al; second half: 3 Friends; Lorraye & George; Only Girl; Sylvester & Vance.

NEW HAVEN: BIJOU—Sept. 8, first half: 5 American Girls; Burns & Garry; Rhodes, Billy; Sylvester & Vance; second half: Cecile Eldrid & Carr; De Lyte Girls; Mardo & Hunter; Rosetime. PALACE—first half: Leonard, Bessie; 3 Melfords; McCormick & Wallace; Sweatman & Co., Wilbur; Togan & Geneva; second half: Bernard & Merritt; Father's Daughters; Mayo & Irwin.

SCRANTON: POLI—Sept. 8, first half: Fashion Minstrels; Kinzo; Stewart & Neff; Wells, Virginia & West; second half: Astor Four; Curtis, Julia; Hubert Dyer & Partner; McMahon & Adelaide; 4 Pals.

SPRINGFIELD: PALACE — Sept. 8, first half: Bevan & Flint; Daniels, Joe; Gossler & Lusby; Here & There; Jolly Johny Jones & Co.; second half: Holmes & La Viere; Johnson & Co., J. Rosamond; Poughkeepsie; Swan & Swan; Valentine, The.

WATERBURY: POLI—Sept. 8, first half: 3 Friends; Johnson & Co., J. Rosamond; Mayo & Irwin; Malcolm & Le Marr; Poughkeepsie; second half: Daniels, Joe; Dwyer, Laura & Billy; Here & There; Mallaly McCarthy & Co.; Patrick & Otto.

WILKES-BARRE: POLI — Sept. 8, first half: Astor 4; Curtis, Julia; Hubort Dwyer & Partner; McMahon & Adelaide; 4 Pals; second half: Fashion Minstrels; Kinzo; Stewart & Neff; Wells, Virginia & West.

WORCESTER: PLAZA—Sept. 8, first half: Lorraye & George; McDermott, Billy; Valentine, The; second half: Burns & Garry; Davis, Josephine; Jolly Johnny Jones & Co. POLI — first half: Chief Tenderhoe; Holmes & Le Vere; Octavo; Only Girl; second half: Casting Wards; Mlle. La Toy Models; McCormick & Wallace; Rhodes, Billy; Webb, Martin.

E. F. ALBEE, President J. J. MURDOCK, General Manager
F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

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"Starring in Stories by James Oliver Curwood"

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GOLDWYN PICTURES

The prestige which the Strand Theatre seeks could only be attained through Goldwyn pictures, Goldwyn reputation, Goldwyn stars, Goldwyn authors, Goldwyn direction, Goldwyn superiority.

All things being equal, you will see for yourself that in the beautiful atmosphere of the Strand the highest record of good entertainment value will be held by Goldwyn pictures.

Remember to see who makes the pictures you see. Then you will know what producer guarantees you the finest entertainment.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

DOROTHY GISH

Starring in Paramount Pictures

Nazimova says that it does not take much forced acting to register a great love for sweet peas.

During the rehearsal rest scene the young woman with striped hose, gives Nazimova, The Brat, a few pointers.

The natural histrionic talent of The Brat inspires her to express her emotions.

At one time during The Brat's career she is a maid, and runs afoul of the villain.

The details of the dark gentleman's injury are being received with skepticism by the Brat.

THE BRAT

Nazimova, The Brat, hailed before the magistrate makes a very personable prisoner. At this stage of the proceedings she has just given notice that "that is my story and I'm going to stick to it."

Nazimova as she appears before putting on the make-up and stepping into the character of The Brat.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Farrell, of Major Film Company, Gets Great Space for Industry in Boston Post—Advertising in a New Way—Casting Directors at World Film—A "Comeback" for Dittenfass

Edward J. Farrell, president of the Major Film Company, of Boston, got a lot of space for the motion picture industry in an interview with a reporter of the Boston Post. The Post has about the best circulation of any Boston daily, and Farrell must have had a drag to capture it for a story on the progress of the movies. He told the newspaper that "the growth of the business had, without a doubt, been phenomenal."

"Besides being the fifth industry of the world," he said, "it is also the largest shipper by express in the world. In the New England territory probably the moving picture distributors have a $200,000 business a week. There are about 1,110 moving picture theaters in New England.

"It is also one of the biggest gambles in the world. Fortunes are still made—and lost—over night. One of the biggest men in the business today got his start in a card game. The stake he won was a feature picture. He boosted it and made a success.

"One of the first large producing concerns was formed by three men, who came to New York with $500 apiece, which they had saved from their season with a caneringing sideshow with a circus. They went down to the Bowery, where moving pictures were just being tried.

"The pictures had been seen by all the crowd and they had no more ready to show. On a chance they took those same pictures out into several small towns.

"They had an idea that it might last a few months. Well, they cleaned up. One of these men is still the head of the big company, another is dead, the third is directing for another company.

"I was once invited to the house of one of the three. He told his man to bring up so many bottles of the wine that he had paid so much for. Then he said: 'Bring in those glasses I paid $50 apiece for in Paris.' And when we were through drinking he swept the glasses off to the floor and broke them."

Is that good publicity for our business?

Or is it the sort that makes legislators say: "Next time we need taxes, let us soak these movie people—they've got so much, they don't know what to do with it!" Wouldn't you think that a good business man like Mr. Farrell would appreciate this?

When are we going to stop blowing our horn the *wrong way?* Mr. Farrell, through such statements as this, does the industry no such direct harm as has been caused by the public diatribes of J. A. Quinn, but his thoughtlessness is hard to understand.

Where over-anxious press agents of stars crowd too large salary figures into print, one forgives while he pities the fools, but when a leading executive of the business says things that can only inflame and react, he becomes a better subject for earnest condemnation.

The National Association ought to send word to its members in the various branches to go easy with the reporters—to watch out for remarks that might cut *two* ways, although not so intended!

Hancock, of Fox, has a corking news editor in Pell Mitchell. And when you consider sixty *staff* cameramen, you are pretty sure to expect no end of scoops from the Fox News. Mr. Hancock says that after Sept. 1 the United Press will give its service exclusively to the Fox News. In addition to this regular news service, the United Press has instructed its thirty-five branch managers to work in co-optration with Fox News cameramen all over the world.

"This arrangement will apply not only to current news events, but also to news features," the statement goes. "This is the first time that any deal of this kind has been attempted between a film weekly and a newspaper organization."

Mr. Hancock makes an obvious error here. The first deal between a film weekly and a newspaper organization occurred back in 1913, with Vitagraph and Hearst International News as the partners. The arrangement meant that all of the branch managers of International worked in conjunction with the Vita's photographers.

And Hearst had a portion, at least, of his news service co-operate with motion picture people as far back as 1898, when the Edison Company were assisted by Hearst newsmen on the Hearst special Spanish war tugs. I stated this originally a year and a half ago, while we were in the heated midst of war, and it made a lady write the MIRROR that I was surely Pro-German!

WHO WOULD RANSOM THESE FROM MEXICAN BANDITS?
PETE MILNE,
HARRY REICHENBACH,
ALLAN ROCK,
CHARLES BURR,
VIV. MOSES.

Manager Taylor, of the Select Exchange in Omaha, is going about his advertising in a new way. "When you have one splurge of advertising to invest, give it all to one newspaper," he advises, "letting the others understand their turn is coming. Specialize in a single newspaper at a time."

That sounds like strange, and rather bad, advice, but since Mr. Taylor lived up to his own preachment, the scheme seems to get results. The exchangeman selected the Omaha Daily News as the first paper for "advertising concentration," and went to their business management with this story:

"I'm going to spend every penny of our advertising on 'Upstairs and Down' with you. What will you do for me? You are getting the advertising exclusively; you will get any news stories exclusively, and what will you give me for these privileges?"

The Daily News put on an Olive Thomas contest which will long be remembered in Omaha. Pictures and descriptions of the star were run in big spreads on the front page; the news offering a free airplane ride to the Omaha girl or woman who submitted a photograph showing she most closely resembled Olive Thomas. Other prizes were tickets to "Upstairs and Down" at the Strand theater.

"As a result, Omaha is well acquainted with our new star," said Mr. Taylor, commenting on his plan. "Had I spread this advertising among the various dailies of the city, I would not have had enough to have attracted attention, and certainly not enough to have attracted the editorial space of the daily newspapers to such an extent.

"Soon we will have another star to advertise. I will go to another daily newspaper and put up to them the same proposition I put up to the News. I already have been assured they will attempt to excel the News in the exploitation they will give the star."

It's usually the *new things* that are the good things, as Manager Taylor proves; we appear to make progress by chucking precedent into the waste basket.

WHEN WILL THEY OWN THEIR OWN MOVIE PALACE?
BARRETT McCORMICK,
JOHN BUCK,
HUGO REISENFELD,
BEN ATWELL.

Along with the news of the "extras" organizing for a strike comes announcement that Bob McIntyre has resigned as casting director for World Film. If casting directors in general were of the McIntyre disposition, and possessed the McIntyre diplomacy, there would be no threat of "extra" strikes, or even the need of "extra" unions.

"Bob" is succeeded by Priestly Morrison, who comes to World Pictures holding an acquaintance with the work of actors second to that of no man in America. He has been an actor of prominence in companies under the management of Charles Frohman, Klaw and Erlanger, Liebler and Company, Messrs. Shubert, Henry B. Harris and other producers of the big stage successes of the past decade.

Morrison directed productions for the spoken drama that ranked among the epoch-making hits of the theater. He will also assume the duties of assistant studio manager, working in association with William Fisher, who has been appointed studio manager.

It is not generally known that Mr. Morrison "tried the movies" many years ago, but didn't stick to them. Edward Thanhouser knew him and persuaded Morrison to direct a picture at New Rochelle in the original Thanhouser studio, which was burned to the ground in 1913. Morrison made a good one-reel picture for a first attempt, but seemingly did not see the future of the movies as Thanhouser himself did, resigning the job upon the completion of his first subject.

NOW THE WAR IS OVER THEY CAN WEAR THEIR FIRST NAMES IN SAFETY.
FRITZ TIDDEN,
MAX KARGER,
LEOPOLD FERGUSON,
LOOIE REID.

Mark M. Dittenfass is back in the eyes of the trade. Mark had also dropped out of sight for a time—to spend, we all thought, a part of his share of the "Four Years" receipts. Mark cleaned up a nice sum through his participation as had the Warner boys. But while they went on and made new productions, Mark seemed to be lying back and watching events.

Wonder what the Warner boys will do with "Beware," which is the second Gerard picture? It seems to have been completed at a bad moment, which does not become any better as time goes on. But it's a funny world and maybe Harry counts on another revolution in Germany that will make the lesson of "Beware" appear necessary.

Their friend Mark "has come back" to make the Cuckoo Comedies. Mark once got his fingers burnt with some Vim Comedies and the insiders all thought he was off the comedy line. As against this, I hear that Mark has been studying the comedy producing situation ever so carefully with his Vim experience as a sure guide and after he knew he had the weak spots charted, instantly decided to "shoot."

DON'T STRIKE!
[You'll be held for manslaughter.]
ELMO LINCOLN,
WM. FARNUM,
MITCHELL LEWIS,
GEORGE SIEGMANN,
REX BEACH.

10 YEARS AGO TODAY

Rumor That New York May Allow Only Non-Inflammable Film Alarms Independents.

Edward F. Kelling in New York World Declares Picture Theater is an Enemy to the Saloon.

Three Big Picture Houses Being Built in Philadelphia.

Dwight MacDonald, first General Manager of the Patents Company, Resigns.

New Carl Laemmle Company Starts Work on its First Films.

5 YEARS AGO TODAY

National Independent Motion Picture Board of Trade Incorporated at Albany.

Rose Coghlan Announced as Star of Lubin's "The Sporting Duchess."

Alco Film Corporation, Controlling Output of Five Companies, is Formed.

Henry Walthall Reported to be Leaving Griffith at Completion of "Birth of a Nation."

Harry Palmer Sails to Cover War in Europe for Centaur.

SEEKS TO REMOVE THEATER TAX

Bill is Introduced by Congressman Kahn at Request of Louis F. Blumenthal

CONGRESSMAN JULIUS KAHN, member of the House of Representatives from California, has introduced Bill No. 8493, which, if it passes Congress, will do away with the three taxes now on motion pictures theaters. The bill was introduced at the request of Louis F. Blumenthal of New York, who is chairman of the committee of exhibitors, who have charge of the campaign to repeal the tax.

It is probable that the tax on the film house will soon be removed. Chairman Joseph W. Fordney of the House Committee on Ways and Means will probably decide soon to give the motion picture theaters a hearing. Hundreds of petitions from film patrons have been pouring into Congress.

Some of the leading members of Congress on both sides of the House have declared that it is a grave injustice to continue to tax the movies and are awaiting the first chance to repeal the taxes.

An argument for repeal which many Congressmen agree is the most formidable of all presented concerns the film rental tax. This tax is subject to the whims of the producer. If the producer charges a high rental the exhibitor must necessarily pay a high tax. This is a flaw in the tax which seems to have been overlooked by its framers and in presenting it to members of Congress the legislation and tax committee have won many friends for the repeal. There is said to be practically no opposition.

Filming the Adirondacks in Colors

The first motion pictures in natural colors ever taken in the Adirondacks, which George D. Pratt, State Conservation Commissioner is having made in order to show the unrivalled beauty of the state forest preserve, are now being secured in the heart of the mountains. Since his appointment, Commissioner Pratt, who is himself a skilled photographer, has been responsible for building up in the Conservation Commission the finest collection of conservation movies and still pictures in this country, and the colored films being taken this week are by a new process. The work of filming is under the direction of Warwick S. Carpenter, Secretary of the Conservation Commission, assisted by C. H. Winther, cinematographer of Prizma and H. H. Cleaves, official photographer of the Conservation Commission.

The pictures are to be used in Commissioner Pratt's already well-developed campaign of education in the recreational opportunities and scenic beauty of the people's holdings comprising the forest preserve.

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Film People Organize

A meeting of the Motion Picture Players' Association took place last Monday night at Geneva Hall in West Forty-fourth Street. This is the new organization of motion picture extra people. It is purposed to demand a minimum salary of $5 a day, and immediate application will be made to the American Federation of Labor for a charter.

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Fox toOperate Scenario School

One of the many innovations connected with the opening of the new William Fox building is a scenario school, to be organized and operated in conjunction with the regular Scenario Department of Fox Film Corporation.

Hamilton Thompson, head of Fox Scenario Department, has been selected as supervisor of the new scenario school.

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New Priscilla Dean Vehicle

"The Virgin of Stamboul," from the story "Undraped," by H. H. Van Loan, will be the next starring vehicle for Priscilla Dean, the Universal star.

IS THAT SO!

Virtus R. Scott has been made assistant to Myron Selznick, filling the position formerly held by James Dent.

Helene Chadwick and Rockliffe Fellowes will play the leads in "The Cup of Fury," the first Eminent Authors Pictures by Rupert Hughes announced by Samuel Goldwyn.

Mrs. Margaret M. Davis, a well-known organist of Lawrence, Mass., has signed a contract to play the organ at the Victoria for the coming season.

Fay Tincher, having returned to the Christie studios after her tour of the northwest, will soon start work again under Al E. Christie's direction in another comedy of the western type.

Charles Kenyon and Harvey F. Thew, have been added to the editorial staff of the Goldwyn Studios.

Olive Thomas' fourth Selznick production will be "The Girl From Out Yonder," directed by Ralph Ince as soon as Mr. Ince has completed "Sealed Hearts."

Elmo Lincoln is busily engaged on "The Beach Comber," the J. G. Hawks story, which Rex Ingram is producing with the star of "Tarzan of the Apes" and "Elmo the Mighty" as the featured player.

Allen Holubar is making elaborate preparations to start soon on the filming of "Ambition," another of his own stories, in which Dorothy Phillips is to be starred.

The final scenes have been taken for the "Winged Trail," the aerial melodrama starring Lieutenant O. L. Locklear, the intrepid aviator, by Director Jacques Jaccard.

By authorization of Myron Selznick, Production Manager Harry Rapf has entered into negotiations with James Montgomery with a view to having him write a number of original screen plays for Owen Moore.

Paddy McQuire, well-known comedy actor, has joined Bulls-Eye Comedies.

RINEHART PLAY

"Dangerous Days" First Story for Eminent Authors

The Goldwyn company announces that "Dangerous Days" will be the first production for Eminent Authors from the novels of Mary Roberts Rinehart. The author herself and two sons are in California and conferred in this decision, which makes her latest novel her first picture.

"The Amazing Interlude," previously given as a possible subject for Eminent Authors to dramatize, will be done later in the year.

"Dangerous Days" is a picture of American society during the most deeply aroused period of our history.

At her apartments in the Beverly Hills hotel, Mrs. Rinehart is constantly interviewed by newspaper and magazine people, who report that she is taking notes of Los Angeles. "This is a most remarkable place," she remarked. "It is quite probable that one of my next books will have this city for its locale. I shall return to Sewickley, Pa., shortly because my sons Alan and Frederick are due there. But I shall be running back and forth without a doubt, and I hope to return early this winter."

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Actors' Strike Closes Serial Producer's Show

George B. Seitz, serial producer and director, has proved himself ably qualified to enter any branch of the motion picture business, but he can't beat an actors' strike once it gets under way.

As half-owner of the musical farce, "La, La Lucille," at Henry Miller's Theater, Mr. Seitz congratulated himself as the strike progressed day and day, and his show continued to open at the usual hour. For three weeks this harmonious arrangement went on, the "La, La Lucille" cast unaffected by the turmoil between the Actors' Equity and the managers, when, all of a sudden, the strike spread its tentacles to the Henry Miller Theater, and now "La, La Lucille" has been temporarily discontinued.

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Bronx Opera House Prevented From Showing Film

The strike spread to the motion pictures on Labor Day when the Bronx Opera House, at Third Avenue and 149th Street, was prevented from opening with "Yankee Doodle in Berlin." The house, it was said, was closed solely because it is operated by Cohan & Harris. It is not thought that the closing is indicative of a general move to close up picture houses.

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Ruby De Remer Signed

Walter Niebuhr has signed Ruby De Remer to play the leading role opposite E. K. Lincoln in the forthcoming Lincoln production. The vehicle chosen for Mr. Lincoln is "The Crucible," the famous English drama. R. William Neill will direct.

GEORGETTE ARRIVES

European Stage Star in Pictures Here

Georgette Georgin has arrived on Broadway; she has her own office on Broadway, and her picture is also visible in Times Square. All this, preliminary to the public presentation of her first production which is due on the screen in October.

Pathe has leased its Jersey City Heights studio to Georgette, who has gathered a strong organization around her. The cast of her first picture includes Walter Miller; Edna Maison, and Jean Gautier. George Condert is at the Camera. Madame Mureal wrote the story and Calder Johnstone converted it into a scenario. The theme, it is said, is modern and very dramatic, and deals with international politics.

Georgette is no novice in either stage or screen work. Of Belgian parentage and French education she studied dramatic art at the Brussels conservatoire while in her teens. Then she appeared in motion pictures for Pathe and Gaumont some years before the war. On the Paris and Brussel stages her successes were numerous. She played in many melodramas and comedies.

Georgette is a thorough mistress of screen and stage technique. Photographically she is exceedingly pleasing and she dresses exquisitely. J. Charles Hayden is directing her first picture. It is expected that it will be ready for presentation to the public in October.

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First Showing at Sing Sing

"Sinners," in which Alice Brady will make her initial screen appearance for Realart Pictures Corporation, will have its first public showing at Sing Sing prison. The first production of the stage play was made there under the auspices of the Mutual Welfare League, and this organization made a request that the screen version should likewise have its premiere there. Stage engagements permitting, Miss Brady will be present at the showing.

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Seek Houses in Spokane

Eastern motion picture producers are seeking to secure theaters in Spokane to complete a chain of houses they hope to perfect throughout the United States. Several of the most prominent operators of picture houses have received overtures from two powerful producing companies, asking details of their theaters and sounding them as to willingness to sell. William Fox and the Famous Players' company, have negotiated with the Clemmer and the Stilwell theaters.

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Start "Determination" Soon

Captain F. F. Stoll, president of the United States Photoplay Corporation, and author of the photoplay, "Determination," has appointed J. J. Livingston his personal representative to take entire charge of all production details. It is estimated that the production of "Determination" will cost in the neighborhood of half a million dollars.

Dahme and Seel to Release "Screen Follies," New Short Films.
Harry Cahane Signs Edgar Lewis for Four Big Productions.
Pictures at Lyric and 44th Street Theaters Not Disturbed.
Brentwood Corporation Buys Plant of Mena Film Company.
Famous Players to Operate Chain of Houses in Western Canada.

GAZING AT THE STARS

CAPITOL THEATER TO OPEN SOON

Many Prominent Men Among Directors—Fairbanks Film May Open House

The Capitol, said to be the largest theater in the world, with 5,300 seats, is about to open. It has been a long time building and its policy is still a secret, but the list of the directors has now been made public and reveals financial interests new to theatrical investments.

The owner is the Mordall Realty Corporation, which takes its name from that of the president, Messmore Kendall. The other directors are General T. Coleman du Pont, George H. Doran, publisher; Robert W. Chambers, novelist; Frank H. Hitchcock, formerly Postmaster General; William Braden, long identified with copper mining; George Ormsby, of California packing interests, and Edward J. Bowes. The latter is the only one who has been identified with the theater. He will be vice president and resident managing director, occupying a beautiful apartment in the building as his home with his wife, Margaret Illington.

It is said that the opening attraction will be Douglas Fairbanks in "His Majesty the American," but no official announcement has been made.

Form Canadian Producing Company

A film company in which Tyrone Power is the star, Harley Knoles the director, Dorothy Bernard, former Fox film favorite, leading woman, has been formed in Trenton, Canada. For years Canada has been dependent entirely on the American market for its motion picture entertainment. Harley Knoles, whose reputation as a director is a guarantee of success, means that Canada, with its boundless potentialities, will be fittingly interpreted to Canadians.

"The World Shadow," the first production of the new company, has been made almost entirely in Trenton, is designed to show how necessary it is for the welfare of the Dominion that capital and labor should co-operate for the general prosperity.

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Touring Country for Laemmle

Leo Weinberger, former manager of the Strand Theater, San Francisco, left to tour the United States in the capacity of personal representative of Carl Laemmle, president of the Universal Film Manufacturing Company. Weinberger's duties will consist of the gathering of statistical and general information relative to the condition of the motion picture industry from the exhibitor's angle over the entire country. He will be gone about six months.

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"Sunset" is only Working Title

J. Stuart Blackton announces that "Sunset" is simply the working title of the third production of his new organization, which is now under way. This film which is an original story from the pen of Stanley Olmsted, who also wrote the continuity, features Sylvia Breamer and Robert Gordon. The final title of the production will not be selected until the film has been completed.

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Ad-Photoscope Company

The Ad-Photoscope Company of New York, incorporated under the laws of the State of Delaware, has been authorized by Secretary of State Francis M. Hugo to engage in the motion picture business in New York State. The corporation has a capital stock of $1,000,000 and will manufacture, deal in and exhibit motion picture films, as well as to maintain a film exchange and book theatrical and operatic attractions and vaudeville sketches. John J. Ostyn of Buffalo, N. Y., has been designated as the company's representative in New York State.

To Release Pershing Special

When General John J. Pershing arrives on the *Leviathan* on Sept. 8, he will find the greatest reception awaiting him that has ever been accorded an American.

On the day he once again sets foot on American soil, International will release a special, entitled "Pershing, the Weapon of Destiny," graphically depicting the most important events of his life, and showing how each one of these had their direct share in molding him for the momentous task ahead.

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Finishing Exteriors of "Amazing Lovers"

With the exception of one group of a half dozen scenes, B. A. Rolfe has completed the work of picturizing the exteriors for "The Amazing Lovers," his first production for presentation through A. H. Fischer Features, Inc., and also the first of the Robert W. Chambers series of stories, recently acquired, to be converted into screen entertainment. "The Amazing Lovers" is an adaptation by Charles A. Logue of "The Shining Band."

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Realart Gets Adler

Realart is expanding its departments of publicity and exploitation. Bert Adler, one of the foremost publicity experts in the industry, has joined the company and has established a department devoted entirely to the exploitation of specials. He will handle promotion matter for such attractions as Allan Dwan productions and Emile Chautard productions.

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Screen Classics to Film "Tess"

Finis Fox of the Screen Classics, Inc., scenario staff, has completed a photodramatic adaptation of "Tess of the D'Urbervilles," by Thomas Hardy, preparatory to an all-star cast production of that work by Screen Classics, Inc., to be distributed by Metro Pictures Corporation. Alice Lake will play Tess.

• • •

Change Title of Talmadge Picture

The title of Norma Talmadge's next Select, "By Right of Conquest," by Arthur Hornblow, has been changed to "The Call of Nature." It will probably be released during the month of October. "The Call of Nature" was directed by Edward Jose. Wyndham Standing will be seen as Miss Talmadge's leading man.

JACK LAIT TO WRITE FOR SELZNICK

Signs Exclusive Contract for One Year

President Myron Selznick announces the engagement of Jack Lait, journalist, short-story writer and dramatist, to write exclusively for Selznick Pictures Corporation for a period of one year. The contract which Mr. Lait has signed with Selznick Pictures Corporation gives the Selznick Organization the exclusive right to screen all of Mr. Lait's stories, plays, and original screen creations.

Jack Lait is one of the best known writers of the present generation. He first came into prominence as a writer on one of the Chicago dailies, where his duties consisted of turning out one big, smashing story every day. This work soon attracted the attention of magazine editors and he was induced to contribute fiction for their pages.

The dramatic field was Mr. Lait's next step.

There have been times when he has had nearly a dozen vaudeville sketches on the boards at once.

Just how soon the first of Jack Lait's stories will appear on the screen under the Selznick trademark has not been determined, but it will not be many weeks before production is started.

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Cigarette Named After Louis Bennison

A tie-up that is bound to keep the name of Louis Bennison constantly before thousands of motion picture patrons, has been made with United Cigar Stores Co., and will go into operation September 15th. On that date, the United Cigar Stores will introduce a new cigarette, called "Bennison Smiles," and will launch an advertising drive to include all of the United Cigar Stores in the chain that covers the country.

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Cast of "Ambition"

Production has been started on "Ambition," the new Holubar-Phillips super-feature. Miss Phillips will be surrounded by a cast including Robert Anderson, Rudolf Valentine, William Ellingford, Mrs. Margaret Mann, Emily Chichester, Mary Wise, Elinor Field, Dan Crimmins, Rosa Gore, Frank Elliott, Katherine Griffith and Emma Gerdes.

The story was written by Allen Holubar and the screen script prepared by Olga Linek Scholl.

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Lesser Still Handling Film

Sol Lesser wishes to correct an impression that he was not handling the tour of the Mack Sennett Bathing Girls in conjunction with "Yankee Doodle in Berlin," around Greater New York. This attraction is now playing a two-weeks' engagement at the Montauk Theater in Brooklyn, to be followed by a tour of the subway circuit.

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Schomer Forms Company

Abraham S. Schomer has completed plans for the Schomer-Ross Producing Corporation, and now is making preparations for its first picture, entitled "The Scarlet Flame." This will head a series of four pictures to be made at the Biograph studios during the coming year.

NEW STRAND OPENS

Big Brooklyn Picture Theater Starts Season

Last Friday night marked the opening of Brooklyn's newest theater, "The Strand." Architecturally it ranks as one of the most beautiful if not the most beautiful in the city. It is as large as its sister theater in Manhattan and surpasses it in grandeur.

J. Victor Wilson, the publicity director, introduced the Hon. Joseph Geiger, acting Borough President, who dedicated the theater and bestowed a wish of success. The curtain rose slowly, presenting the orchestra, conducted by Alois Reiser. They opened with *The Star Spangled Banner* and followed by selections from "La Boheme."

A welcome was then extended to the guests. This was followed by a review of the recent occurrences selected and edited from Pathe, and International News by J. Loveridge, the manager. Grace Hoffman, coloratura soprano, sang *Ah Fors E Lui* from "Traviata," and *The Last Rose of Summer*.

The feature Goldwyn picture, "The World and Its Woman," followed, starring Geraldine Farrar and Lou Tellegen. The picture deals with the rise of an American girl in Russia to a great opera singer and a romance with the Prince. Miss Farrar acted in her usual superb way and was most ably supported.

Following this picture was a baritone number, *Lolita* (Spanish Serenade), by Carlos Ferretti, of the Milan Opera House. He also sang a pleasing Spanish folk song. "Separate Trails," a beautiful scenic picture, followed. Then Alice Sanford sang *Kiss Me Again* and *Annie Laurie*. She was graciously received by the guests.

The performance was concluded with a comic cartoon picture, "Silk Hat Harry." Many prominent people were present, among them being: Moe Marks and family, the owners of the Strand; David Belasco, Hugo Riesenfeld, Samuel Goldwyn, Adolf Zukor, Alice Brady, Elsie Ferguson, Al. Jones, Walter Greene, Hon. Joseph Geiger, Al. Wise and Mitchell Basker.

HUSTED.

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Art Acord in New Serial

Preparations are being made at Universal City for the starting of "The Man-Hunter," which is to be the first serial starring Art Acord who has just returned from army service to join the ranks of Universal serial and Western players.

"The Man-Hunter" was written by William Pigott, supervising director of serial production at Universal City, in collaboration with Carl Kooldige, Universal staff author. Reeves Eason will direct.

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Contract for Griffith Pictures

Albert L. Grey, general manager for D. W. Griffith, has received a letter from Ascher Brothers, prominent amusement firm in Chicago, contracting for D. W. Griffith's "The Mother and the Law" and "Hearts of the World," for 400 days, 200 days each. This, they state, is the biggest contract they have even given to anyone for any picture, and is said to be bigger than any contract known to be given on any two pictures.

WILLIAM DESMOND

Star in Hampton Productions
Released by W. W. Hodkinson

BROADWAY PICTURE PROGRAMS AND MUSIC

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway. You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

At the Rialto—"The Misleading Widow"—Paramount—Billie Burke

Liszt's Ideals, one of his series of Symphonic Poems, is the overture at the Rialto this week, conducted by Hugo Riesenfeld, Nat W. Finston and Joseph Klein. At the close of this comes a wonderful Post scenic, "Come Watch with Me the Passing Night." This picture has been arranged with a special vocal accompaniment, sung by Mme. Pascova and Martin Brefel. New side window effects have been secured by two designs by Claude Millard. This is one of the best scenic effects ever seen at the Rialto, noted as it is for its fine scenic presentations. The music opens with an excerpt from "The Prophet," later going into the vocal number, an arrangement of the slow movement from Dvorak's Sonatine for violin and piano. The Rialto Magazine follows, opening with scenes in Belfast of Peace celebration, for which the music is *Blarney Parade.* Then comes some shots of the baby parade at Asbury Park, while the orchestra plays *April Moods.* A "Happpy Hooligan" cartoon is put in here. A big oil fire is run to a mysterioso, while *Chiffonette* is used for a title, "Prices drop in Paris." Young screen aspirants were also shown acting on a lawn, the magazine closing with a march during the reception of troops in Dunkirk, France.

The Ampico Reproducing piano is again playing at the Rialto, this time the first movement from the Grieg piano concerts. Marguerite Volavy has made the record and the Rialto orchestra plays the accompaniment. This is a striking novelty and the last word in mechanical music. This is the first week in a long time that the Rialto program has not contained a vocal solo apart from a picture or a selection by the orchestra. The usual light opera selection played by the orchestra is Herbert's "Sweethearts," and the incidental solo in this is sung by Gertrude Early.

This week's feature brings Billie Burke to the Rialto, in a whimsical piece called "The Misleading Widow," which gives the star a chance to show her temper by jumping up and down. It shows what happens to a lady when she concludes that she is a widow and then has her husband turn up fifteen minutes later. There are some good situations, greatly enhanced by a fool minister and his irrepressible sister. Light, fluffy music goes with a play of this sort, starting off with *Babilage,* and introducing the well-known phrase of *Hail, Hail, the Gang's All Here* at title "All minds with but a single." Numbers up to organ intermission included *Clarice, Lizard and Frog, Chicken Cackle* and *Whims.* The organ took the picture at title, "Capt. Peter Rymill." The orchestra rested until title, "By eight o'clock." *Oh Lady, Lady* was used as a last theme, which with Cossack Revels closed the picture. The picture is easy to play for any organist, pianist or orchestra. Twelve numbers will cover the whole action, including the rest for orchestra.

The Rialto presented "Baby Marie" Osborne in a wild west thriller, called "Baby Marie's Roundup." A young African, named "Snowdrop," created much merriment by his unusual and rapid work, particularly when his mammy was after him. This really upset the house. The music for this comedy included *Garden of Love, Bull-Sheviki, When It's Circus Day Back Home, Forget-Me-Not* and *Impish Elves.* The closing organ solo was the *Daybreak* movement from Grieg's first "Peer Gynt Suite."

At the Rivoli—"The Valley of the Giants"—Paramount-Artcraft—Wallace Reid

Lucius Hosmer's *Northern Rhapsody* is the overture at the Rivoli for the present week. This is a medley, well-arranged, of the tunes usually attributed to the north, as against the Stephen Foster style of the south. It is conducted by Erno Rapee and Joseph Littau. A "Mutt and Jeff" cartoon follows with the usual Pictorial. The subject of the cartoon is how to make cheese, and gives a thrilling account of the production and marketing of Swiss cheese in "Mutt and Jeff" style. The music added much to this, the orchestra opening with *Warbler's Farewell,* suggesting Alpine location. Then comes *Hollt* and *Oui, Oui, Marie.* Shooting holes in the cheeses is accompanied by the slow movement from "William Tell" overture. This is a very funny effect, particularly to musicians. The News weekly opens with a festive march, with storm music for an oil fire. Kinograms shows a Canadian daisy field, for which the music is *Valse Mignon.* The baby parade at Asbury Park brings out *Marche Joyeuse,* and then changes at a series of monkey scenes to *Birds and Butterflies.* The big Italian battleship arriving at Boston follows the "Mutt and Jeff," and the orchestra plays *Tyrolean* melodies and *Cleopatra.* Scenes of political activities in Poland were shown to a Polish selection, the weekly closing with scenes of troops in Brussells, Belgium, for which the orchestra played *Entry of the Gladiators.*

There are two novelty musical numbers on the program this week. Lillian Kirksmith plays the *Lullaby* from Godard's "Jocelyn," with a beautiful setting by John Wenger, including the posing of a real live faun. Edoardo Albano sings the cavatina from "Faust," with conventional setting.

Jesse Lasky's "The Valley of the Giants" is the feature picture, with Wallace Reid as star. The story is about a valley of giant redwoods in California. A plot to gain possession of this valley and the stopping of a railroad furnishes a story that borders on the melodrama somewhat, but is good entertainment. To characterize big timber, the music opening the picture was taken from "Norwegian Scenes," fitting exactly. *Water Lillies* followed and then back to "Scenes" at title, "Hours later." *Butterfly Dance,* excerpts from "L'Arlesienne" suite, *Golden Buttercups, In Holland* and *Serenade* by *Kargonoff* led up to organ at title, "Buck Oglivy arrives." The orchestra returned at title, "But in the meantime." Numbers from this point consisted of melodramatic work, agitatoes, huries, etc. The "Norwegian Scenes" came in again at title, "Once more, old Cardigan," ending with *Atonement* for finishing theme.

A Christie Comedy, with Fay Tincher, called "Dangerous Dan McGrew" furnishes the fun this week at the Rivoli. It is the typical western type of fun-maker. The music consists of *School Days, Western Shuffles, Matrimonial Foxtrot, Round the Ring* and *Tacking 'Em Down.* Another short subject this week is a Paul J. Rainey picture of wild animal life in Africa. The subjects shown were antelope, buffalo and flamingos. The music included *Bon Vivant, Prelude, Jarnfeldt* and Debussy's second arabesque for the flight of the birds. The organ plays *Marche Heroique* for closing number.

At the Strand—"The Hoodlum"—First National—Mary Pickford

Carl Edouarde is using Liszt's Second Hungarian Rhapsody for the Strand overture this week, with a piano cadenza by the orchestra's pianist. From this the program goes into the Strand Topical Review, opening with Major Ordway Lees drop from an airplane into the bay. This was accompanied by *Pride of the Regiment,* and as he was picked up the music changed to *Blarney's Parade,* countinuing through a Peace celebration in Belfast, Ireland. A shot of the Italian battleship, Conti di Cavour, to an Italian march closed this section, and then a Paramount-Bray feature showed some interesting scenes of "Samoan Follies," which consisted mostly of dances. The music was *Call to the Feast* and selections from a set of African Dances. The usual Topics of the Day followed, with Erdody's *Little Song* for accompaniment. Kinograms showed pictures of the largest airplane ever constructed. The weekly closed with shots of the Prince of Wales and reviews of troops, in Brussels, Belgium.

Special music numbers began with a solo pianist, Eric Zaedo, plaving Rachmainnoff's celebrated *Prelude* in C-sharp minor, adding after much applause an operatic fantasy which included many of the well-known opera selections of the day. This was an enjoyable number and appreciated by the audience. Bruce Weyman sang the "Figaro" aria, *Largo al Factotum,* being recalled again and again at the end.

The feature this week is Mary Pickford in "The Hoodlum," the story of a little rich girl who has a temper. She elects to spend a vacation with her father in the slums, rather than take a trip to Europe with a grandfather with an ingrowing disposition. She meets there a young man who is under a cloud. This cloud is dispelled by certain papers in the grandfather's safe. A burglar expedition brings all this out, and it also brings the family together, and the young man and Mary. The picture is taken up with the adventures of the "Hoodlum" in the slums. The scenes in Cragin Street are particularly fine. The picture offers no difficulties to the average orchestra. An organ or harmonium will be desirable, as there is an imitation of an accordion in one scene. The orchestra used for the opening a series of *Four Poetic Album Leaves,* a *Romance,* and selections from "Hamlet," the organ taking the picture at the point where they fall into the hay-wagon, the orchestra taking up again a title, "Cragin Street," with *Constance, Dance piementesi,* Sinagaglia and a set of *Three Dances* from Smetana's "Bartered Bride." The organ, of course, did the accordion imitation—creditable work for Ralph Brigham. Title, "Lower New York" brought in the orchestra again, with *Home, Sweet Home* and *Basket of Roses.* The regular orchestra rest occurred at title, "How is school." Manager Eaton had provided a real hand-organ for the street dance. Organ improvisation up to title, "I am going to tell you the truth," then orchestra with burglar themes, including Jimmy Valentine. The picture was closed with Mendelssohn's *Wedding March.* Herbert Sisson used for the intermediate show such numbers as Barthelemy's *Serenade Coquette, I've Got My Captain Working for Me Now* and *Delicious Little Devil,* besides improvised agitatos, etc.

The regular comedy was absent from the Strand program this week. But its place was taken by an interesting Outing-Chester, called "Mr. Jap Van Winkle" and another of the cartoon order, "Out of the Inkwell," a drawing by Max Fleischer. The closing organ solo was *Concert Scherzo* by Mansfield.

"Checkers"—William Fox

Thrills hold forth at the Central theater this week, where William Fox's big picturization of the famous melodrama of the race course, "Checkers," is being shown. The presentation is in charge of Harry Field, and good lighting effects and a capable orchestra put over the big picture to the great satisfaction of the audiences. It would be hard to find a more entertaining picture of the type represented here: that of heart interest, a race that brings one's heart into one's mouth and wild adventures in Chinatown's underworld.

(*Continued on page* 1456)

PICTURE FIRST SHOWINGS REPORTED BY WIRE

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor *Are An Exact Average,* the Same Terms Being Used in All Wires to Us

Nobody Home

Paramount, Dorothy Gish, Directed by Elmer Clifton, Scenario by Lois Zellner

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "A sure cure for the blues."

WIRE REPORTS—WEST

Box Office Value.....Fair
Exhibitor Comment: "Pleased every one."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Role just suits D. Gish." "Crowded houses."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Slight
Technical Handling.....Fair
Coherence .....Sufficient
Acting .....Fair
Scenic Setting.....Good
Photography .....Fair
Atmospheric Quality.....Adequate
Quality as a Picture.....Fair

WHAT IT IS

All the wild incantations of voodoo are as nothing compared to the respect which our young heroine pays to the various forms of superstition, stars, black cat, spilled salt, cards, and what not. But somehow when love and superstition conflict it is a cool good-night for superstition.

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Love Is Love

Fox, Albert Ray and Elinor Fair, Directed by Scott Dunlap, Scenario by J. Anthony Roach

WIRE REPORTS—SOUTH

Box Office Value.....Fair
Exhibitor Comments: "Story weak." "A. Ray and E. Fair did well."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Quality as a Picture.....Good

WHAT IT IS

A young gentleman with literary ambitions, who is employed as a locksmith by day and a burglar by night, is caught in one of his nocturnal expeditions. He skips his bail and goes West, where he satisfies his literary ambitions on a newspaper, but thoughts of the girl at home bring him back to the East, where eventually everything turns out O. K.

• • •

Stepping Out

Paramount, Enid Bennett, Directed by Fred Niblo, Scenario by C. Gardner Sullivan

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Matrimonial problem play and Enid Bennett is enough."

WHAT IT IS

Robert is a clerk in a bank and becomes fascinated with his own poor importance. June, his wife, works and slaves for him through the day. Matters come to a crisis when June thinks her husband unfaithful, owing to erroneous circumstantial evidence, and the lesson serves to teach him to appreciate her.

The Wolf

Vitagraph, Earle Williams, Directed by James Young, Adapted from the Play by Eugene Walter

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Thrilling tale." "Held the audience."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest.....Good
Technical Handling.....Fair
Acting .....Fair
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A French Canadian trapper seeks to avenge his sister, and in bringing her betrayer to his death, he also frees another girl from the toils of a villain. The other girl happens to be his fiancee, and all ends well.

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Love Insurance

Paramount, Bryant Washburn, Directed by Donald Crisp, Scenario by Marion Fairfax

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "A winning comedy."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Quality as a Picture.....Good

WHAT IT IS

An agent for Lloyds in a moment of business enthusiasm, insures an English nobleman against failure to marry an American heiress. Things look difficult, however, when the agent himself falls in love with the girl. Things end well after many interferences.

• • •

The Serpent

Fox, Theda Bara, Written and Directed by R. A. Walsh

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Bara always draws."

WHAT IT IS

Betrayed and debauched by the Grand Duke Valenonoff, Vania leaves Russia with no thought but to prey upon the sex which has made her what she is. Then comes the war. Vania sees wounded Russians being taken to the hospital. In one she finds the son of her betrayer, and, with her wiles, she wins his love and name. Then the Grand Duke comes to visit. The Prince is absent, and, not recognizing this new Vania, he responds to her lure, and the son finds his own father the betrayer of his happiness.

Daring Hearts

Vitagraph, Francis X. Bushman and Beverly Bayne, Directed by Henry Houry

WIRE REPORTS—CANADA

Box Office Value.....Good
Exhibitor Comments: "Good war film." "Story well told."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Excellent
Technical Handling.....Good
Coherence .....Very Good
Acting .....Good
Scenic Setting .....Excellent
Photography .....Good
Quality as a Picture.....Very Good

WHAT IT IS

A melodramatic romance set in Alsace Lorraine from 1914 to the armistice. The man is a touring American and the girl is an Alsatian. She rescue him many times and he saves her several times, and also crosses many borders and shoots down a score of planes from his own machine.

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A Petal on the Current

Universal, Mary MacLaren, Directed by Tod Browning, Adapted from a Story by Fannie Hurst

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Star popular." "Story good."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Quality as a Picture.....Fair

WHAT IT IS

A poor working girl in a fit of lonesomeness attends a gay party, takes her first drink of 2.75, and lands in jail via the night court. The plight into which she is thrown on her release—no money, no work, everybody's scorn and unbelief in her innocence—is finally rendered null by the love of a good sort of fellow who worked at her factory.

• • •

The Third Kiss

Paramount, Vivian Martin, Directed by Robert G. Vignola, Scenario by Edith Kennedy

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Title suggests the emotion that always attracts."

WHAT IT IS

The very diminutive owner of a very large factory decides to learn something of the living conditions of the people she employs, so she enters their own environment. A settlement worker falls in love with her but has such a strange way of showing it, that her real lover has to marry her to save her from scandal. And here the real love story begins.

The Valley of the Giants

Paramount-Artcraft, Wallace Reid, Directed by James Cruze, Scenario by Marion Fairfax

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Reid always draws a crowd."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value .....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence .....Good
Acting .....Good
Scenic Setting .....Excellent
Photography .....Excellent
Quality as a Picture.....Very Good

WHAT IT IS

The efforts of a young fellow just out of college to retain possession of a strip of timber land against the machinations of an unscrupulous financier, involve railroad wrecks, fights, shooting scrapes and various other affairs of interest, before they are finally successful. Of course, success includes "the girl."

• • •

Fighting Blood

Fox, William Farnum, Directed by Oscar Apfel

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "W. Farnum a prime favorite."

WHAT IT IS

Lem Hardy, wrongfully accused of a robbery, is sent to prison, while Harry Blake, who committed the crime, marries the girl Lem loves. His money soon vanishes, and he goes West, where he becomes a gambler. There he is found by Lem, who has entered the ministry upon his release from prison, and, in rescuing a girl from Blake's clutches, Blake is killed, and Lem at last marries the woman he loves to lead her back to the path of right.

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Frisco Houses Change Policy

A very important association has been formed in the motion picture world of San Francisco. It has been announced from the offices of the Imperial and California Theaters that the Imperial will be known as the "long run" house and screen production of 8,000 and 12,000 feet will be run at this house and elaborate musical features will be furnished. The programs heretofore offered at the Imperial will be transferred in entirety to the Portola, and the musical director of the Imperial, Gino Severi, will take charge of the music at the Portola also.

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Promotions in Selznick Studio

Myron Selznick announces two important promotions in his studio staff, Frank Hampton, who has been business manager at the studio, has been made studio manager, and James Dent, who has been Myron Selznick's assistant is moved up into Hampton's post of business manager.

Virtus R. Scott, a newcomer to the Selznick forces, has been appointed assistant to Myron Selznick, filling the position formerly held by Dent.

GAZING AT THE STARS

LITTLE TRIPS TO THE LOS ANGELES STUDIOS—By Barrymore

WHY do stars like Roscoe Arbuckle, Harry Carey and many others in both dramatic and comedy fields write their own scenarios? One logical answer is volunteered by Lew Cody, the story of whose first picture, "The Beloved Cheater" was written by him in collaboration with Louis J. Gasnier, the producer.

"The trouble is this," says Mr. Cody, "scenario writers do not study their stars. They create their plots in too general a manner. The author, trying to make sure of disposing of his wares, writes for 'types' and not for individuals. Stephen Fox, Jr., supplied the original idea for 'The Beloved Cheater,' but the scenario was written by Mr. Gasnier and myself."

The premier number of A. Lincoln Miller's news absurdity, "The Weakly Indigestion," which the Bulls-Eye Film Corporation, the distributors, claim is an eight-reel comedy offering in one reel, has been completed and will be marketed on the states right basis. The picture is a burlesque news weekly.

Jack White, whose engagement by Harry Lehrman to direct forthcoming Lehrman Comedies has just been announced, is the youngest motion picture director in the United States—which probably means in the entire world—and his claim to fame is further enhanced by the fact that he has already been directing for three years, or since he was eighteen years of age.

Harry Hammond Beall, director of publicity for the Universal Film Manufacturing Company at Universal City will sever his connection with that organization on September 12, when his present contract expires. At the conclusion of his service with the "Big U," Beall will take a three weeks' tour of the state, including a ten days' visit to Lake Tahoe. After that he will either accept one of the offers made him by independent producers, reestablish the Beall Publicity Service of which he was head before joining Universal eighteen months ago, or become an exhibitor in one of the larger suburban cities adjoining Los Angeles.

Frank Mayo and Edith Roberts, who are featured in a screen version of "Lasca" adapted from the famous poem by Frank Duprez, are at Victorville, California, taking desert exteriors under Norman Dawn's direction.

"The Gift of the Desert" is to be the title of Harry Carey's next starring vehicle. It is being adapted from a story by Peter B. Kyne. It originally appeared in the Saturday Evening Post. The continuity is being prepared by H. Tipton Steck, who adapted "The Outcasts of Poker Flat" for Carey's use.

Monroe Salisbury completed "The Divorced Wife" this week under Douglas Gerrard's direction. The story was adapted from Elliott Peake's magazine novelette, "The Altar on Little Thunder." Alice Elliot plays opposite Salisbury.

All is in readiness for Rollin Sturgeon to start production on Tsuru Aoki's first big Universal Special, "The Breath of the Gods," which is being adopted from the novel by Sydney McCall.

Hap Ward, appearing in Bulls-Eye Comedies, was severely burned Monday, August 18th, when a can of flash powder exploded during a comedy scene. Ward suffered first degree burns to his throat, arms and hands. He is under the care of a physician.

Mrs. A. Lincoln Miller writes the scenarios for her husband's new production, "The Weakly Indigestion," distributed by Bulls-Eye.

Construction of a magnificent set to be used in the first of the Henry Lehrman Comedies for the First National Exhibitors' Circuit is now under way at the Lehrman Studios in Culver City, under the supervision of Technical Director Earle Olin, and the work will be completed within the next two or three days. The set, which represents a hallway in a million-dollar apartment house, is of the most elaborate construction, and is expected to set a high standard for future Lehrman productions. It is stated that Mr. Lehrman is to give particular attention to the matter of settings and will make them as fine as those used by any company in existence, irrespective of the length or magnitude of pictures produced.

"The Argonne Studio" will be the name of the new Bulls-Eye studio in Hollywood, ground for which will shortly be broken by Milton L. Cohen, Bulls-Eye president, who will come to the coast for the event. In announcing the name of the new studio, Nat Spitzer, west coast manager, stated that the Bulls-Eye trade name would in no way be affected. It is the intention of the Bulls-Eye comedies concern to perpetuate the memory of the men of the film industry who gave their lives in the Argonne forest offensive.

At the first showing of "Shades of Shakespeare," a Christie comedy, at the Imperial Theater, San Francisco, an unfortunate incident happened which proves that while comedies are now and then to be laughed at, laughing should be taken in small doses. Two women who allowed themselves to be carried away with mirth, became hysterical and had to be carried from the theater by attendants. So says Pat Dowling the Christie purveyor of publicity.

Henry Lehrman was called to the 'phone at his new studios last week, to be advised that a large party expected to visit the plant late that afternoon. No names were given, but the producer had visions of a call from the city council or some other awe-inspiring body, and appropriate arrangements were made for their reception.

Finally Roscoe Arbuckle hove into sight—alone.

"Did you get my message?" he asked.

"Where's the large party that was coming down to-day?" countered Henry Lehrman.

Fatty looked himself over for a moment.

"I am the large party," quoth he.

Thomas Bruce, organist for F. H. Christie's Strand Theater, Tacoma, Washington, has written a song, "Dangerous Nan McGrew" around Fay Tincher, and the picture of that title, a Christie Special in which she soon will appear.

Ann Little and Jack Hoxie are still sojourning at Bear Valley with their company. Many episodes of their serial, "Lightning Bryce," have now been completed, under the direction of Paul Hurst, and for thrillers they are out of sight. The company will return to the National Studios in the course of a few days.

Neely Edwards, who is co-starring with Eddie Flanagan in a comedy series produced at the National Film Co., has returned from a motoring trip to Santa Barbara. He was accompanied by his wife and Mr. and Mrs. Leo White.

Several thousand "Blue Bonnet" songs are now on display at the leading music stores of the city. They were shipped from New York for use her in connction with the showing of the feature picture, "The Blue Bonnett," in which Billie Rhodes is starred.

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Battler, World	(*East*)	**Fair**–"Nothing new."
Bill Henry Param.	(*East*)	**Good**–"Ray always a winner." (*West*) **Good**–"Ray at his best." "Fine comedy." (*South*) **Good**–"As good as the usual Ray picture." "Ray very popular."
Bramble Bush, Vita.	(*East*)	**Good**–"Griffith's picturesqueness a feature."
Burglar By Proxy, First Nat'l.	(*East*)	**Fair**–"Favorite star in a merry comedy." (*Central*) **Fair**–"Story not startling." (*West*) **Good**–"A fine comedy." "Jack Pickford very popular."
Checkers, Fox	(*East*)	**Good**–"One of the better pictures." "Title drew." (*Canada*) **Good**–"Holds attendance in a thrill from start to finish."
Cupid Forecloses, Vita.	(*West*)	**Good**–"Pleased." "Bessie Love draws well."
False Faces, Param.	(*East*)	**Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting." (*West*) **Good**–"Walthall very popular."
Forbidden, Jewel	(*East*)	**Good**–"Thoughtful drama." "Presented well."
Four Flusher, Metro	(*East*)	**Good**–"Breezy." "Hamilton made most of opportunities."
Girl Alaska, World	(*East*)	**Good**–"Very fine production." "Wonderful photography."
Gray Horizon, Ex. Mut'l.	(*East*)	**Good**–"Hayawaka enormously popular." (*West*) **Good**–"Gripping drama."
Heartsease, Goldwyn	(*East*)	**Good**–"A picture that charms." "Satisfied." (*Central*) **Good**–"Moore in congenial role." "Combination of popular star and good play." (*South*) **Good**–"Went well."
Home Wanted, World	(*East*)	**Fair**–"Too much Pollyanna." "Child pictures not popular."
House Without Children, Film Market	(*Central*)	**Good**–"Vital plot." "Well acted." "Well directed."
In His Brother's Place, Metro	(*East*)	**Good**–"Hamilton very popular." "Good picture." (*South*) **Fair**–"Did only fair business."
Lion and the Mouse, Vita.	(*East*)	**Great**–"Strong story, well told and finely acted." (*Central*) **Good**–"Joyce in a part that suits her ability." (*West*) **Good**–"Just the kind." "Joyce just fits part."
Love Cheat, Pathe	(*East*)	**Good**–"Pleasing." (*South*) **Good**–"Pleasing story." "Good acting."
Love Hunger, Hodkinson	(*East*)	**Good**–"My clientele likes Lillian Walker." "She always pulls." (*Central*) **Good**–"Walker at her best." "Pleasing."
Man's Fight, World	(*East*)	**Good**–"Farnum well liked." "Good story." (*Central*) **Good**–"Capacity houses." "People pleased." (*South*) **Good**–"Dustin Farnum in a drama of the West means big interest."
Misleading Widow, Param.	(*West*)	**Good**–"One of the merriest comedies of the year."
Railroader, Tri.	(*East*)	**Poor**–"Same old stuff."
Rose of the West, Fox	(*East*)	**Good**–"Star popular now." "Everyone liked Traverse." (*South*) **Good**–"Went well."
Society Exile, Artcraft	(*East*)	**Good**–"Ferguson can be counted on for crowded houses." "Fine picture in every way." (*West*) **Good**–"Everyone pleased." (*South*) **Good**–"Ferguson more beautiful than ever."
Upstairs, Goldwyn	(*East*)	**Good**–"Funniest ragtime romance in many moons." (*Central*) **Good**–"Splendid attraction." (*South*) **Good**–"Very funny."

Broadway Programs

(*Continued from page* 1453)

The play concerns one "Checkers," who is at first supposed to be leading a perfectly good young man a lively life. So much so that the pretty girl, Pert, mistaking "Checkers'" identity, asks him to bring the young rounder home so she can find out whether she really wants to marry him or not. But she makes up her mind that "Checkers" himself is the desirable one, and the love interest from this point grows consistently, being well worked into the melodramatic situations that follow rapidly until the very end. The part of the picture dealing with Chinatown has never been done better in any picture. It is a gruesome sight and fairly makes the head swim with its quick action. No dull moments are to be found in "Checkers."

There will be no difficulty in scoring the picture for either small or large orchestras or one-man players, for if the music falls short the action will swing it over with a bang. At title, "Robert Kendal," use a fox-trot, and when the ballet dancer appears in center play *Sounds from the Ball Room*. Then go into a plaintive melody, soft and tender, for the parting of the two lovers. But work it up as the scene grows. At title, "The Arlington Hotel," use a light intermezzo. Then at title, "In Kendal's home town," either play some southern airs or a soft melody of similar style. Watch for race effects here. At title, "While Alva," go into Chinese theme, vary to action, with agitato for fight, then slow and very dramatic. Title, "While the man," will show a banjo effect. Race effects at Remorse's workout. Father sees daughter and "Checkers," an agitato, working up with scene. Title, "As soon as it is dark," use a mysterioso, with agitato for Pert's escape, and work up to action. At title, "Kendal arrives," a light intermezzo. Title, "After dark," mysterioso. Title, "Mr. Kendal arrives," a light intermezzo. Title, "After dark," mysterioso. Title, "Mr. Kendal is calling," soft and tender. Then at title, "Kendal is the kind of man," mysterioso into agitato. From this point on the action will require agitated movements until title, "As the hour approaches," a lighter dance form. Title, "And with the night," slow sinister. Then title, "Back home," will bring out a soft-shoe dance. As father comes down porch, use soft, tender theme to close.

The above suggestions will give some idea of the sort of music to be arranged for the presentation of the picture. It is very easy to arouse big applause at the critical places in the action by the proper sort of musical effects, and particularly at the winning of the race. The rest of the program may be made up of the conventional numbers, scenic of any kind, comedy and news. No special material will be needed the week this feature is run; it will pull a good house.

"Six Feet Four"—American Film—William Russell

This is a picture of "road agent" color, but with lots of humor thrown in. In fact, it is one of the best pictures Russell ever made. As a tall hero he gets mixed up in a case of mistaken identity, but eventually proves that the other man is the guilty one. Neighborhoods that like this style of picture will hail this one as splendid entertainment. The cast is good throughout.

It will be fairly easy for the one-man orchestra to play this feature, although there ought to be an orchestra of good size to do it properly. There will be many hurries and agitatos of the conventional type. Right at once the picture demands storm music of a certain sort, effects rather than actual music probably. The first interior, where the holdup occurs, will require a dramatic moment or so to give a little tension to the situation.

The dance scene in the schoolhouse takes some foxtrots, played out as the dancers are disclosed, and softened up for action on the outside. If possible have them played tremolo and very softly for the outside shots. This will give a certain excitement demanded by the situation and still keep the thought that there is dancing going on in the room. Another fine scene is where the hero meets the Deputy Marshal and learns who he is. The music should assume a serious tone here, and particularly when there are flashbacks to the dying man in the next room. This will have to be watched closely. Where the two men draw their revolvers a good effect can be put over by a sudden silence.

Huerter's *Melodie* will answer for a love theme. Such stuff as *Honky Tonky, Wild and Woolly, Wyoming Days,* and others suggestive of the west will answer for the lighter moods.

Aside from the regular news feature for the program, a scenic far removed from the west ought to be run against this picture.

SPECIALLY ADAPTED FOR PHOTOPLAY MUSIC

Dream Chimes, Wyatt,	**Schuberth**
Yesterdays, Huerter,	**Boston Music Co.**
Legende, Friml,	**Schirmer**
Love Fancies, Zamenick,	**Fox**
Moon Glow, Barth,	**Fox**
American Festival March, Riesenfeld,	**Stern**
Pretty Little Rainbow, Plunkett,	**Morris**
Love Episode in Birdland, Bendix,	**Jacobs**
Album Leaf, Cui,	**Schirmer**
Meditation, Delmas,	**Schirmer**

"Three Black Eyes"—Triangle—Taylor Holmes

This story is about the adventures of three young men who think they can board and run a yacht, even to renting it out for a cruise. This hallucination arises from too much drink in a cabaret, after which imbibing the three worthies are thrown out. From this point they are impervious to danger, and adventure to suit themselves. They get thoroughly mixed up with a wealthy family and a band of crooks, ultimately scoring over the crooks, the leading man, Taylor Holmes, carrying off the pretty girl.

No difficulty will be found in playing the picture in any combination, or organist and pianist alone. Cabaret music will open the restaurant scenes and naturally they will terminate in agitatos for the brawl. Light intermezzo style compositions will be all that is necessary for the scoring.

A one-step or waltz can open. Follow cabaret dancer with rather burlesque dance to action. For the fight a galop or agitato, anything rapid. At title, "Good-bye ship," play an intermezzo. Then there comes a view of tennis courts, at which a change should be made to a lively tune. Change again at title, "All aboard," to another same character. Use a characteristic sinister at title, "We're detectives." At title, "Cast thy bread," an agitato until title, "His lordship has been," then a lively movement suggesting joy. Title, "The man of the hour," use an intermezzo. End with a one-step or other light dance.

Music can be selected from Chaminade's light pieces, intermezzos by Gaston Borch, Friml or Victor Herbert. Friml's *Mignonette, Dance de Demoiselle* and like pieces will go. Fox publications, such as *Taxi, Fluffy Ruffles* and Albers' *Basket of Roses* are also good.

With light farcical plays like this use more serious material for the rest of the program. And do not play up other comedies on the same bill against Holmes. This will cause a sort of anti-climax. However, a comedy such as "The Jazz Monkey" will be all right, or any other slapstick that does not play up a star. "Baby Marie's Roundup" might be an exception, as the star is very youthful.

JACQUES TYROL

General Director and Treasurer of Tyrad Pictures, whose first production, "The Red Viper," made a strong impression on its trade showing

At the Coliseum, Seattle—"Whom The Gods Would Destroy"—First National Jack Mulhall

A selection from Saint-Saens' "Princesse," greeted the audience at the Coliseum last week. The orchestra of thirty-one pieces is under the direction of Marino Brambilla.

The feature of the week was a First National production, "Whom the Gods Would Destroy," with Jack Mulhall as the star. It is a picturization of Charles Macauley's famous novel of the embittered scars of hate and circumstances seared deep in the hearts of a man and a maiden in their quest for love and happiness. In the cast are Jack Mulhall, Charles French and Katherine Adams.

The musical accompaniment consisted of such numbers as Arend's *Salammbo* (introduction), Gounod's *Meditation*, Ring's *Dance of the Warriors*, Baron's *Indian Legend* and McKenzie's *Desolation*. After the feature, the orchestra played for the concert numbers a selection from Leoncavallo's "Pagliacci" and Titl's *Serenade* for flute and 'cello.

The usual Coliseum News Service follows the concert, the organ playing Sousa's *Stars and Stripes* when the first pictures of the Pacific fleet at San Diego were shown. When the 8,000 "Devil Dogs" paraded the streets of Washington, D. C., the march *Manhattan Beach* (Sousa) was played. The Weekly closed with Gen. Pershing and other war leaders receiving honorary degrees at Cambridge, England, and an auction of Army Animals at Camp Dix, N. J.

An Educational Films Comedy called "The Breath of a Nation" closed the picture program. Nevin's *Mighty Lak' a Rose* and Gitz Rice's *Dear Old Pal of Mine* were given as organ numbers, while the curtain was down.

MENDELL.

GAZING AT THE STARS

Lee S. Roberts

The First Number by

LEE S. ROBERTS

Composer of "Smiles"

Issued Under His Exclusive Contract With

G. SCHIRMER

"MISSISSIPPI MOONLIGHT"

Price, 60 Cents

"The season is lucky that brings forth such a waltz."

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It's a southern croon, a lullaby, a revery, a dream and an inspiration.

You cannot forget its theme—it sings itself.

It is the sort of song you find yourself humming for days after you've heard it once.

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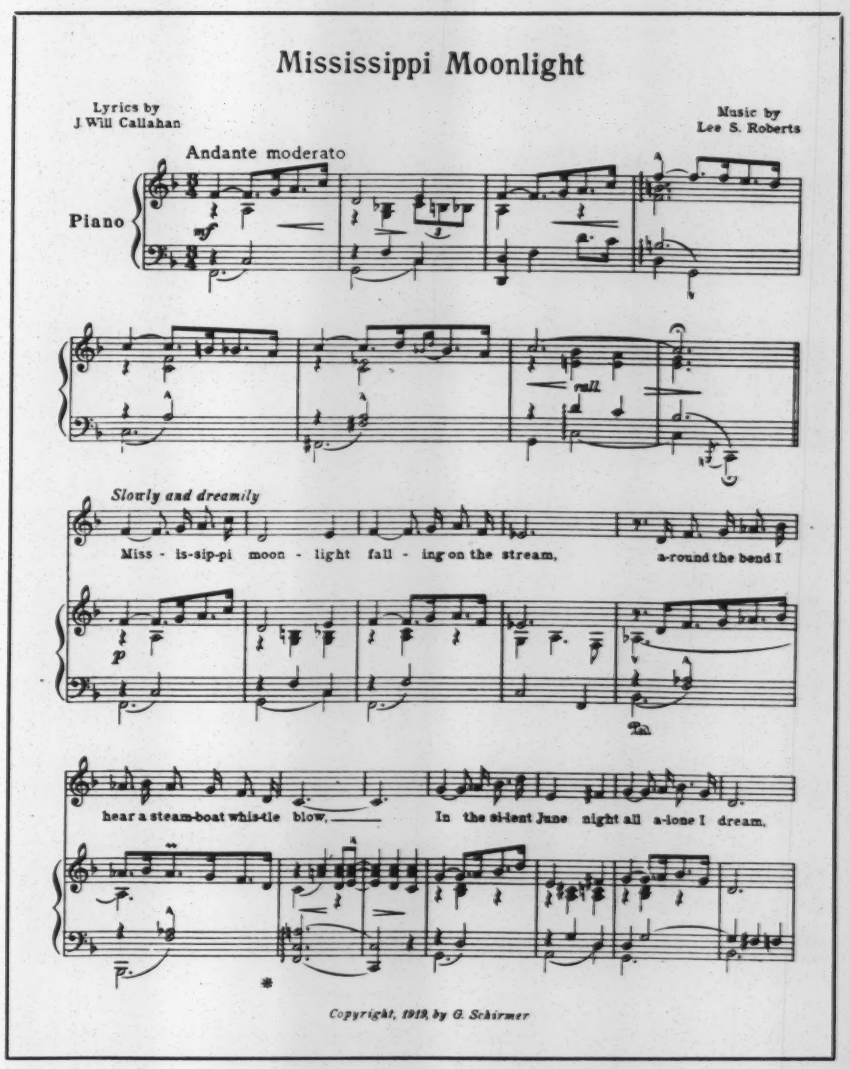
Mississippi Moonlight
Lyrics by J Will Callahan
Music by Lee S. Roberts
Andante moderato
Piano
mf
rall.
Slowly and dreamily
Miss - is-sip-pi moon - light fall - ing on the stream, a-round the bend I
p
hear a steam-boat whis-tle blow, In the si-lent June night all a-lone I dream,
Copyright, 1919, by G. Schirmer